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VOL. 3 No. 8
DECEMBER, 1937

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Disagreement with World's Greatest Novelist

Journalists for Once Agree : Lalita Pawar Springs a Surprise

Every one Eulogises

Tolstoy's 'Resurrection on Indian Screen

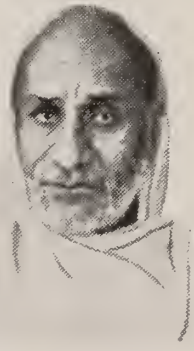
BOMBAY, December, 15.

Count Leo

TOLSTOY

An event of unprecedented importance has taken place in the History of the Indian Screen, with the Hindi Film version of "Resurrection", (World's Greatest Novel), of Tolstoy's (World's Greatest Author). The Hindi Version has been acclaimed unanimously, by Journalists, Politicians, Educationists as also by Religious Heads, as a great film everybody should see.

His Holiness Shri Jagadguru Shankaracharya Dr. KURTAKOTI remarks:—



"Duniya Kya-Hai?" the rendering of Tolstoy's 'Resurrection' is adapted to suit the conditions of Hindu Social Life.... The direction acting particularly of Mrs. Lalita Pawar left nothing to be desired. The cleverness with which she could make her countenance react to the changing vicissitudes of her fortune in the story, is admirable ...."

The 'SUNDAY STANDARD' says:--

Lalita Pavar

"....Those who judge the star-value of a film from established reputations may not be inclined to pay a visit to "Duniya-Kya-Hai," the Hindi version of Tolstoy's 'Resurrection" now showing at the Majestic. But, if, either by design or chance, they are induced to see the film, they will be agreeably surprised to find in Lalita Pawar an actress who can easily rank with the front rank stars of India.

It is in "Resurrection" that she gets her first chance to show her talents for dramatic works of a high order. Apart from this, there are other notable features that entitle "Duniya-Kya-Hai" to be classed with some of the best films of the current year. The great human appeal of the story, pregnant with the power of Tolstoy's genius, is well preserved in the Hindi version. It is, above all, a thrilling entertainment from start to finish, with the lighter elements like music, dance and comedy served in suitable proportions at appropriate places.

The Hon'ble Mr. MANGALDAS PAKWASA, President, Bombay Legislative Council, says:—

I found that, "DUNIYA KYA HAI" in addition to its being very interesting and having various dialogues and scenes of great interest and attraction, was also a somewhat thought provoking film. I am induced to write the following by reason of certain thoughts which came to me while viewing the picture and thinking over the subject afterwards.

"If any body draws any moral from this picture that man is deceitful and cruel and always misleads woman, or that women are faithless and treacherous and mislead men, then a wrong moral will have been drawn. If any moral is to be drawn, it can only be that when, by reason of any unfortunate circumstance, a man or a woman slips from the right path, then it is upto that man or woman to make an effort to come back to the right path, and it is duty of society that it should not become vindictive or cruel, but should help by all means such men and women to lead their future life with honour and self-respect."

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DECEMBER
1937

filmindia

VOL.THREE
NO. 8

MOTION PICTURE MAGAZINE FOR MODERN PEOPLE

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Fools they admonish, and confirm the wise
Their aid they yield to all: they never shun
The man of sorrow, nor the wretch undone,
Nor tell to various people various things,
But show to subjects what they show to kings.

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This issue of **filmindia** *is dedicated to this blazing milestone of the Indian Film Industry*

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filmindia

Editor : BABURAO PATEL

Vol. 3 DECEMBER 1937 No 8

INDIA HAS NO STARS.

THE producer who thinks that India has box-office stars that pay their way is living in a fool's paradise.

During the time of the 'silents', certain names had attracted crowds, but since the talkies, these names just did not count.

There are three reasons for this state of affairs:—

1. The progress of the industry in general and the popularity of Indian pictures have made the audiences quality conscious and everyday they want better pictures.

2. The so-called stars themselves did not show any improvement in their work and were quite satisfied with ambitious increments in salaries from month to month at the sacrifice of honesty to their own art.

3. India has no nursery for stars as in Hollywood, where star making is very much

a scientific process closely supervised by producers, technicians and publicists, while the artistes themselves strive more and ever more to maintain their popularity.

Even in an enlightened country like Great Britain, star making has failed. England has no stars of her own. The studios in England are not any nurseries for stars but are just 'terrace-gardens' where stars from Hollywood are merely planted, very often to fade gradually out of memory.

It is a well known fact that no Hollywood star has made a greater name in England than what he or she had in Hollywood.

The Englishmen lack soaring flights of imagination which lend distinction to the American producers.

In India, we never had real stars, and will probably never have any for a long time to come.

Point us out a 'star' to-day, male or female, who can attract crowds on even the first day.

The crowds which we so often see for Prabhat and New Theatre pictures have come there in response to the call of the trade name of the producers.

But examples are much better than mere precepts. With due apologies to some of our film luminaries, we take the liberty of quoting individual instances pointing out some of the big tragedies of 'star-values' in our industry.

However painful to us this exposition may be, we regret we cannot withhold glaring facts from our people if better interests of the industry in general are to be promoted.

The supposed 'star-value' in India has no box-office or art rating, but it is merely measured by the monthly earnings of these supposed 'stars'.

Let us take the first eight in the Indian film industry in their order of monthly pay rolls:—

1. Sulochana, this Jew artiste, was reputed to be drawing Rs. 5000/- per month, by far the highest salary paid to any one so far by the Imperial Film Company. She went out after the 'silents' but came in again into the talkies after getting a nodding acquaintance with the Hindi language.

So far 14 pictures starring this 'star' have been released. Out of these only two pictures, "Madhuri" and "Indira M.A." could be called successful while one more "Soubhagya Sundari" was partly successful.

But the success of these pictures was more due to other elements than the 'star' herself. All these pictures were expensive jobs and took months in production. And on all of them, a small fortune in newspaper publicity was dissipated.

And now scan the list of the 12 pictures that failed gloriously with tragic regularity. 1. "Daku-ki-Larki", 2. "Temple Bells", 3. "Magic Flute", 4. "Gul Sanovar", 5. "My Man", 6. "Do Ghadi Ki Mowj", 7. "Pujarin", 8. "Anarkali", 9. "Wild Cat", 10. "Pride of India", 11. "Jagat Kesari", 12. "Wahari Duniya".

"Jagat Kesari" and "Wahari Duniya" failed so miserably that those few people who

were tempted to see the pictures felt terribly lonely in the theatre and craved for company.

And yet the producers of Sulochana are still under the impression that Sulochana is a box-office star, when the very first show of "Wahari Duniya" was a flop.

2. The next in rank in monthly earnings is Miss Gohur. In addition to being a 'star' she is also a partner in the Ranjit Movietone. The business acumen of her partner has given Gohur a large invested stake in life.

There was a time, when this emotional artiste, for truly she has talent far above the ordinary, used to draw crowds. But all her recent pictures, including some 'superbs' like "Toofani Taruni", "Prabhu-Ka-Pyara" and "Flower Girl", failed to draw.

Like a wise woman, having the resources and control to do so, this one-time great artiste is resting on her oars just at present. She should do so till a suitable vehicle is found for her histrionic expression.

3. Sabita Devi of Sagar Movietone is another Jew girl whom her producers have mentally placed on the supposed pedestal of stardom. She is drawing nearly Rs. 3000/- a month.

No girl in the film industry gets the help and push that Sabita gets from her producers.

Special stories are written for her—great classic writers like K. M. Munshi and Ramanlal Vasantlal are commissioned to write her stories—elaborate settings are erected—plenty of rehearsals are gone through—dialogues are altered to fit the lips —while wild pre-release publicity attends every picture.

And yet not one picture of Sabita has proved a real roaring success. While some of her pictures like, "Dr. Madhurika", "Village Girl", "Kokila" failed rather badly.

And in spite of all this, Sabita Devi is still the cock of the walk in the Sagar studios.

Sagar's clever propiretor has always balanced the big drain of such supposed super pictures by producing small pictures with an unassuming cast and by a lucky and strange coincidence every one of these second raters has proved a real box-office success.

A recent proof of this statement is "Jagirdar" which gave Sagar some big profits which they hadn't seen for some time.

4. After a tame debut in "Trapped", a Bhavnani picture, Mrs. Durga Khote, a society lady and an excellent artiste, made a great impression in Prabhat's first talkie "King of Ayodhya". She is to-day drawing Rs. 3000/- a month.

An ambitious woman, she soon became a free lancer and earned a good lot of money.

but in doing so, has left behind a trail of some big failures like "Seeta", "After the Earthquake", "Life is a Stage" and "Tale of Yesterday".

And every one of these pictures broke the bank in the cost of production. That speaks volumes for Durgabai's 'star-value', for all these pictures were more or less produced only for Durgabai.

5. Madhuri, the heroine of "Toofan Mail" that sensational fluke, became a big pay-roll star after the success of this picture. But in almost every picture thereafter she failed to draw and some carefully produced pictures like, "Matlabi Duniya", "Raj Ramani", "Zaminka Chand" and "Flame of Love" flopped at the theatres.

6. After "Karma", Himansu Rai set about making his glamorous wife Devika Rani an Indian star.

Gifted with a magic personality Devika had all the essentials of a star, but alas, it was not to be so. Barring "Acchut-Kanya" no picture of Bombay Talkies earned the popular vote.

Other things in the studio were against this great girl and her recent pictures "Jeevan Naiya", "Janma Bhoomi", "Izzat" and "Savitri" merely proved bitter memories of high hopes and bright promises.

7. The Jew girl whose keen wit and drawing room elegance caught the producers napping is Rose of Calcutta. Basking in a big salary and linking her fortunes with the supposed cleverness of a director, she was able to contribute three glorious failures to the industry, "Gulam Daku", "Darling Daughters", "Tale of Yesterday". Despite this consecutive display of stardom, a producer can still be found to produce a fourth one.

8. And in this parade of stars, how can we forget the failure of Shanta Apte when she did not draw in those two pictures "Rajput Ramani" and "Beyond the Horizon", though both these pictures were produced by the famous Prabhat Co. And the world looks upon Shanta Apte as a 'star'.

A Criminal Waste of Over A Crore and Half Rupees.

Since the talkies came into India nearly a hundred pictures produced on 'super' plans have failed, shaking the very foundations of the film industry in India.

Calculating an average cost of Rs. 1,50,000 for each picture our producers have lost Rs. 1,50,00,000 in useless productions which have failed miserably in a little over five years.

A super picture featuring a supposed big 'star' requires a minimum time of six months for production. During these six months one star alone takes on an average Rs. 20,000/- as her salary.

Our producers have paid this way over Rs. 20,00,000/- (twenty lakhs) in their chase of star value. And yet none of the stars has obliged and paid her way back.

What is the exact result of this criminal waste? The stars have become happy. Some of them have built their own houses, others have purchased property, some have invested money in other trades and the rest have saved their earnings in the bank.

On the other hand, the producers, barring a few happy exceptions, are all on the verge of bankruptcy. Several have already gone that way and others are well on way.

To quote one instance, we drop the name through propriety, one leading producer has during the last 10 years paid out over Rs. 30,00,000/- (thirty lakhs) in salaries alone.

These are staggering figures for India, particularly shocking for Mahatma Gandhi's India in which a man cannot get one square meal a day.

Tragic though these facts are, they are unfortunately too true and every man in the industry who feels that things ought to improve must realize this appalling state of affairs and do his bit to establish the industry on commercial and indigenous lines.

With this unrestricted indulgence in criminal waste of capital which is the vital force of this industry, what right have the producers to demand from the Government concessions and protection for the industry?

What our producers need is a commonsense course in practical commerce.

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This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

SAD BUT TRUE!

Elsewhere in this issue, my Editor has made out a very conclusive case against our stars. The proofs given by him are so convincing that though, I nurse a weakness for our screen girls, I cannot possibly defend them for fear that this weakness of mine may become an open secret.

The more I think over this problem, the more I am inclined to believe what the Editor writes.

Scanning that formidable list of failures, even a hardened sceptic will have to go under the weight of the arguments presented.

India has really no stars because almost all expensive pictures with high paid 'stars' have failed miserably.

The failure of the stars with such a tragic consistency has created an alarming state of affairs.

What are the exact essentials of success for our present day pictures? Some one must answer this question?

GIVE US BETTER DIRECTORS!

In trying to answer this all important question, I think, we have very few directors who are well equipped for their job.

Barring, Shantaram, Barua, Nitin Bose and Devaki Bose, India can hardly claim a director who knows his job well. True, there are so many others working in our several studios, but almost all of them are merely more or less qualified and generally less so.

Off and on some of them are able to give us pictures which register a fluke success, and due to the paucity of supply, with one such box-office success accidentally achieved, several of these directors are able to maintain themselves for the rest of their lives.

Taking stock of the actual men who work as directors and other human attributes, I must frankly state that with the exception of some well born persons most of our directors come from the scum of society. Several of them are even illiterate and live merely on their native cunning.

The quantity side of our industry is in the hands of such men, unfortunately for every one concerned in the industry.

The producers who otherwise show great courage and enterprise in taking up big productions in hand, somehow fail to muster up enough moral courage to drive out these directors.

India has only four efficient directors, half a dozen half-baked ones and the rest blackmailers who live on sheer wit and cunning.

All this brings home the necessity of finding more and better directors. We must call for men from the educated ranks and train them slowly to take the future responsibilities of the industry.

Unless we do that, I am afraid, the future of the industry will always remain speculative. We must have men whom we can trust and trust implicitly.

BETTER CAMERAMEN?

The cameraman is an important man in the whole plan of production. As people receive the first impression through the eyes, the optical appeal of the picture must be clear and pleasant. Excellent photography only can achieve these results. And excellent photography calls for efficient cameramen.

Talking of efficient cameramen in India, we can count them on our fingers. Nitin Bose, Krishna Gopal, Avadoot, K. Dhaib P. S. Naik, and Faredoon Irani. There a other good second raters, who used to good enough once but not now, with the cc siderable progress that has already been r corded by us in our film technique.

As men, several of our cameramen a gentle folks and vary sharply with the gen ral sort of directors we have, especially human attributes.

It may be due to want of enterprise perhaps due to lack of facilities or for som reason or other, but the major number them are far from efficient.

More men and certainly better men once again the crying need of progress.

And better men can only come if the are better paid, for, compared with the spoil shared by the directors, the cameramen ar poorly paid.

And this aspect of the job is keepin better men away. There are plenty of wel trained amateurs in the country who woul only too willingly stake their future if giver the opportunity to do so.

Get us better cameramen!

BETTER STORIES.

In the early days when Indian films were a novelty, any trash or nursery tale that was given was joyfully accepted. That was a stage of novelty and the people who were not looking out for anything serious or artistic, were satisfied with what they got.

But now after the rapid progress of technique and the introduction of numerous good stories both Indian and Foreign, people do want serious provocative themes which

DECEMBER BRAIN TWISTER

Prize of Rs. 10/-.

To the 1st correct solution picked up at random from our mail.

Five school girls wrote home the result of their examination. It was, however, agreed that in writing home, each girl should make one true statement and one untrue one.

This is what each of them wrote:—

BETTY: "Kitty was second in examination. I was only third".

ETHEL: "You will be glad to hear that I was top. Joan was second".

JOAN: "I was third and poor Ethel was bottom".

KITTY: "I came out second. Mary was only fourth".

MARY: "I was fourth. Top place was taken by Betty".

What in fact was the order in which the five girls were placed?

Only one prize will be given:
Address replies to:
The Editor: "Filmindia".

would not only provide entertainment but also supply food for thought.

Those two producers, Prabhat and New Theatres, have been largely responsible for changing the taste of the people and creating a demand for better pictures.

A better picture is only possible with a better story. With all the technique in the world, a poor and lame story cannot be dressed into a big show.

A better story calls for a better writer. Some years back Mohanlal Dave who made a big fortune by writing silly nursery tales was so much in demand that producers actually boarded at his place to get their stories in rotation.

But now with the advent of better stories, Mohanlal Dave is out of the market. Dave wrote some stories for the talkies, but they had a lukewarm reception.

The talkies were responsible for the introduction of some splendid writers like K. M. Munshi, Ramanlal Vasantlal, Narayan Hari Apte, Sarat Chandra, Pandit Sudarshan and Khandekar. But barring these few personalities, the other writers just failed to make any impression.

A good story is the backbone of a successful picture and it is absolutely necessary to get a suitable subject when the producer is enterprising enough to invest over a lakh and a half on a single picture.

Very often pictures fail because a good story has gone west. There are other reasons for it, but rarely do you come across a picture with a weak story being successful.

The selection of subject is also an important item of successful production. Mythological and costume pictures have outlived their popularity and are not so much liked nowadays. The picture should either be a social one or its theme must have a semblance of a social problem just as "Tukaram" that outstanding success has.

The successful picture of the future will be a social film with a sensible, provocative theme, written by some well known writer.

There is plenty of writing talent in the country only if the producers will care to invite it. But the bait should be tempting. No one is going to sell a good story for a niggardly price.

Brains have their own price and it must be paid if you want them.

A SUMMARY OF FACTS!

The same state of utter apathy and ignorance exists in other departments of film technique such as, art direction, and sound recording. In both these departments, we have very few really qualified men and yet there is enough scope for new and better men to come in.

Scenario writing is an art reduced to science in Hollywood. In India, scenarios are written by Munshis, fakirs and street minstrels.

With the exception of three or four good scenario writers, we have no men for this job.

A bad scenario is just not a scenario and those who do these bad jobs are just the wrong men for it.

India produces nearly three hundred pictures every year and the first class man power at her disposal is as follows:—

About four excellent directors, six cameramen, about six story writers—four good recordists and four scenario writers.

Add to these three or four good actors and half-a-dozen good actresses and you have a reliable forecast of the future of the Indian film industry.

This is the frightening state of affairs in our industry. After 28 years of struggling progress, it is a pity that we are not in a position to compete in world markets. Our producers must wake up and think. If they sit up and think they will soon realize that they themselves are entirely responsible for this pitiable position.

"HERR BAUER" OF INDIA!

"Twenty machines sold in a day—iron and steel worth nearly a hundred thousand rupees"—that's big news in the filmworld.

Mr. Jagannath J. Patel "Herr Bauer" of India has hit the high water mark of sales and in a day sold to a single firm 20 machines of Bauer Standard 5 Projectors.

And in doing so, he has not only hit competition in the flank, but has surprised a large number of Bauer friends.

No wonder that I felt like seeing this wonderful Bauer machine that sells itself so fast and so well. My curiosity became an anxiety when someone with authority pointedly remarked that "Prabhat" and "Bauer" are the two pillars of the Indian film industry.

It was a big pill to swallow but if success is to be any criterion of judging, then the remark has a lot of justification.

Like Prabhat pictures which have b come the popular craze of all cine goers, th Bauer machine has also become the popul choice of all Exhibitors. Had it not been s "Herr Bauer" of India would not have sol over 200 machines in a year.

I wanted to give "Herr Bauer" a surpris and I called on him when he was busy giv ing a prospective customer a trial of hi Standard 5 machine with a new copy c "Tukaram", the Prabhat picture which ha won world distinction.

The reproduction was marvellous in a much as I discovered a new thrill in ol "Tukaram" songs. But "Herr Bauer" wa really roused when I said that any other goo machine could do as much.

Jagannath Patel was not the one to tak that lying down.

"Do you think so?" He rapped out an I nodded.

"Pack a couple of tins, Bhiwandker (that is his Engineer—an institution by him self) we shall teach "Judas" (that's humbl me) to have better respect for Bauer ma chines. He forgets that the best brains ir Germany have 'conspired' to give India a machine which is perfect and efficient ir every respect—come on, sir".

And then we went and tried two reels of "Tukaram" on several other machines. For sake of propriety I keep the names of their manufacturers out of this discussion, but I

may frankly tell you that at the end of all those trials, I had to admit that "Bauer" was the ideal projector for even the most ambitious exhibitor.

And now you know why "Bauer" sells and why people are scrapping the old machines and buying new "Bauers".

Hats off to "Herr Bauer" of India. He convinced a sceptic.

NOVEMBER BRAIN TWISTER

Owing to the delay in sending out the November issue, readers could not have had enough time to work out the problem. The results will therefore be published in the January issue of "filmindia".

THE EDITOR.

Kokila in "Repentance", a maiden picture of Tara Films.

JWALA-

Written by : V. S. KHANDEKAR
Directed by : WINAYAK
Starring : RATNAPRABHA
and **Chandramohan**

THE STORY OF A TERRIBLE POLITICAL UPHEAVAL CAUSED BY THE INSANE AMBITION OF ONE MAN

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THE EDITOR'S MAIL

Reades "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From: B.D.G. (Meerut).

Will you please give me some information about Prabha. Is she a married lady?

Prabha hails from the Punjab and is a daughter of Rajpal of Lahore. She comes from a respectable family and is married to Mr. Satyakam, also of Lahore. She is at present working with Sagar Film Co.

There are rumours at Meerut about Sulochana. They say she has left the Imperial Co., and has eloped with someone.

Don't believe any rumours. Sulochana has been married to Dr. Weingarten and if she had 'eloped' for effecting a marriage there was no wrong done. Her future with the Imperial Co., is still in the balance, and for that matter no one can at present tell whether she is ever going to work in any pictures.

From: Miss Sita P. Malkkani.

As you have forgotten to give your full address, I am compelled to mention your full name. So next time don't forget to tell us the name of the lucky town where you come from. Now to your question.

What made you raise the price of your magazine? I think you must have lost a number of your customers as at my place two girl friends of mine who used to buy your magazine before, are now borrowing from me.

The reasons for raising the price of "filmindia" are merely commercial. The sales have been going up for the last one year and it was impossible to give the demand a full scope without losing heavily due to the increased prices of paper and printing. In spite of the higher price, the magazine has not dropped down in sales, but you will be pleased to learn that the sales have gone up, though two of your girl friends have chosen to borrow the copy from you and read. As long as they read I am quite pleased, and you are doing them a good turn by accommodating them every month.

I wrote four letters to four actresses namely, Devika Rani, Shanta Apte, Leela Desai and Sabita Devi, all decent and polite actresses, requesting them for their autographed photos. I had also enclosed postage to cover the cost of sending the photos, and yet they have not cared to reply to my letters. What do you think of them?

I do not think much of artistes who lack the courtesy of replying to their fans when these fans are solely responsible in maintaining the popularity of the artistes. These four girls ought to have replied to you, but because you happen to be a girl yourself, the appeal of the common sex seems to have fallen on deaf ears. If a prominent man had written for a photograph these girls perhaps would have sent him a dozen instead of a mere one. However you need not be disappointed, as in "filmindia", you will always find beautiful photographs of these girls printed from time to time. Next time, however, do not send postal stamps to any one, whoever the artiste may be as some of these stamps, might grace outward-bound love letters.

Will you oblige me by printing a three colour photo of Leela Desai in one of your issues?

I will, my dear, but you will have to wait for sometime till her next picture, "Vidyapathi" is on the screen.

From: C. S. (Bangalore).

Is it better to take up a training course in Sound Engineering in a producing company or in any Institute? Is there any institute which does this?

If you approach any well established studio it will be long before you get a chance to get into it, because most of the studios are rather badly crowded with a large number of free workers. You can however write to Abdulla Fazalbhoy Technical Institute, St. Xavier's College, Bombay, as this institute which is already doing good work in other departments of Radio Engineering will be shortly taking up training arrangements in Sound Recording, if a sufficient number of students come forward to join this Institute. A diploma from this Institute will prove an effective passport to several studios.

How is that with the exception of "Anath Ashram," other pictures from New Theatres are all tragedies? Don't you think the people who pay for pictures should have entertainment rather than depressing tragedies?

Yes, picture production is mainly a business of catering entertainment. But Bengali producers are excused, as their traditions have been to draw happiness out of tears. Being high strung and sentimental the Bengali finds a queer joy in tears—not only in his own but also in those of his neighbours, and the same philosophy is being presented in their pictures, which procedure I think is wrong, if consistently persued.

From: Behram (Aligarh).

Between Gul Hameed, Najamul Husain and Motilal, whom do you think is more beautiful?

I think none of them as beautiful. But Gul Hameed was certainly handsome. The other two are neither handsome nor beautiful.

How did Gul Hameed die and where is he buried?

He died the natural death of a man, as you would unless you choose to commit suicide, and he was buried in the same grave yard where his ancestors had gone. You can, if you like, choose the same place, if to pay homage to the dead man.

From: P. V. J. M. (Vizagapatam).

Other magazines give the biographies of the actors and actresses of the Indian screen. Why can't you give one every month?

I don't believe in telling lies, and misleading my readers. If half the truth in the life of these people was told, the paper would be banned as obscene. I have therefore, left this job to the 'liars' of the trade. There is one thing convenient about truth, and that is, one has not to remember it, and so I am striking safe.

From: K. V. S. (Bangalore).

You have quoted Shanta Apte's age as 17. Don't you think you are mistaken about her age?

I don't think so. Being an old man, on the wrong side of thirty, I think of every young girl at sweet seventeen. Besides I am neither her father nor her mother, nor even her family astrologer. However to satisfy you, I shall quote the correct age which is 17 years 3 months 5 days 4 hours and 6 minutes. She is exactly that much and now say "no" if you dare.

From: A. H. (Ganjam).

I shall be ogliged if you will kindly let me know something about Miss Zubeida?

Zubeida is not working on the screen just at present, because she is a proud mother of a bonny little baby. She is staying, I am not quite sure, at Dhunraj Mahal, Apollo Bunder, Bombay, and you may write to her and enquire what she intends doing in future.

From: P. A. N. R. (Cocanada).

I want to know the books that teach about cinematography and other things.

Write to the Motion Picture Society of India, Fort, Bombay, and they will send you a list of the books if they are supposed to be doing their job well.

Is there any studio that welcomes mofussil young men for training, if the costs are paid?

Not as far as I know. But you can write to the Abdulla Fazalbhoy Technical Institute, St. Xavier's College, Bombay.

From: N. H. S. (Bangalore).

Let me have a comparison between these two directors, Shantaram and Barua.

The only difference between the two is that Barua is a couple of inches shorter of the two. As for their professional qualifications, see their pictures, and decide for yourself. Why not ask me some sensible questions?

From: S. A. G. (Navsari).

May I know why cinema stars so often change from one company to another?

There are several reasons. The stars themselves are ambitious and kicking better reputation aside often go after big salaries. The competition between the producers themselves being very keen is often unhealthy. This problem is prevalent in all the world studios, and is not merely peculiar to India. However, it need not worry you till you get into the hot waters of the industry.

Your job must be necessitating seeing a number of pictures from day to day. I wonder how your eye-sight is not getting spoilt. Knowing that health is better than wealth I request you to seek a better job than the present drudgery.

A good advice and thanks for the same. My eye-sight is certainly spoilt, but it is more due to the awful sight which our screen girls present than due to the pictures themselves. I am prepared to chuck off the present job, as I am tired of seeing the same old faces of the producers and others, provided you find a new one for me. Please do.

From: S. S. M. (Bombay).

Is Miss Sabita Devi married? If not why not?

No, she is not married. You better go and ask her why, and after your arguing things with her, probably she might.

From: R. T. M. (Hyderabad-Sind).

Can you suggest the name of any Hollywood actor with whom Saigal can be compared?

I am sorry I can't find any male actor that can be compared with Saigal, but if Mae West be dressed in man's clothes, she might give glimpses of Saigal, though I am not sure.

Why was Ashok Kumar selected as the second best actor in India by the Indian Motion Picture Society?

Who told you that and what has this Society to do with the rating of talents.

Don't you think that the same story writer and the same batch of artistes are responsible for the failure of the pictures produced by Bombay Talkies?

I do, but they don't.

Why does the Sagar Movietone not take to producing International pictures when they have a good staff on hand?

The Sagar people have anticipated your question and have already begun shooting an International picture under the direction of Harindranath Chattopadhaya.

What are the necessary qualifications of an editor in a film magazine? Do you possess them all?

In asking this question you are inviting a doubt on your own intelligence. Had you not liked my editing of this paper would you have possibly read it yourself? I do not know about other editors as their work from day to day is also open for your inspection. But I can certainly speak for myself that the Editor of a film magazine must not only be a well informed person but should also have practical commonsense with plenty of patience and guts when it comes to replying to correspondents and critics all over India.

Why do you hesitate or even shrink a little while replying questions which require comparison?

You know that comparisons are odious. While every man has the right to hold his own opinion, it is quite likely that in making a comparison one may unconsciously compromise the position of one or of the other. My opinion in this industry carries a big weight and you will agree with me when I give it grudgingly, but if an occasion demands a frank exposition of facts, my bluntness is rather too well known to all the readers of this magazine.

From: J. N. A. (Landikotal).

Is Dilip the real name of the man who plays the hero in Ranjit's "Flame of Love".

No, that is his screen name. His real name is Nazir.

From: R. V. R. (Masulipatam).

Where is Mr. Nandlal of Imperial fame?

He is very near you at Madras, selling raw films having retired from the business of exposing them.

From: Seeta Shahani (Hyderabad-Sind).

My darling girl, you have set me an examination paper without assigning marks for the replies. I have passed all the examinations which were necessary for me to become an Editor, and I am not anxious to go through another gruelling test which you have provided for me. Next time, you ask me questions, better stick to a couple of points which will not only interest you, but also my other readers.

From: A. V. E. (Waltair).

Who are the best comedians of India?

India has no comedians. The people we see are merely clowns. And for that matter, India has to learn a lot in the province of humour.

From: K. V. N. (Bangalore).

I want to get into an Indian studio for training as a director and then proceed to Germany for the finishing course. What do you suggest?

You may first proceed to Germany and take your training there and then come back to India and earn back the expenses of your trip. Even if you go as far as Aden and return shouting at the top of your voice that you have been working in the 'Ufa' studios in Berlin, producers will fall over one another to secure your services. On the ship don't forget to read a couple of technical books which are even not good enough for amateurs as thereby you will get enough knowledge of the hackneyed phraseology which impresses our producers. There are plenty of men like this earning a comfortable income every month in our studios just at present. One more in you won't be objected to.

From: R. Ganapathy Rao (Madras).

Writing of Saigal, you have insulted India's greatest actor by saying that you could not say anything of his acting, because acting requires a face. I feel that Saigal is the most beautiful and handsome star of India. This bears ample testimony to your suffering from provincial bias. What all comes from Prabhat you boost and boom,

irrespective of its worth. You even go to the extent of anticipating. But even the greatest and the best geniuses of Bengal are let down. This is not sporting, sir. Please do not conclude that I am a Bengali. I am far from it, as my name will prove. Praise must be given wherever it is deserved.

You seem to heave a sigh for having escaped being a Bengali, and yet you say that you are not affected by provincial bias. Your ideas of beauty need a radical revision. If Saigal is to be called beautiful, the world must come to an end. I suggest that you get your eyes examined immediately. There is something wrong with them or in the alternative you may study the paintings of well known artists. I boost and boom Prabhat, because they deserve every good word I write about them. Had it not been so, their recent picture "Tukaram" would not have got the International award of being one of the three best pictures of the world. You must realise the fact, however painful it may be to you and to others, that Prabhat to-day is the "Pillar of Fire" to the Indian film industry. .It is quite true that we have had some excellent pictures from Bengal and they add to the lustre of success which our pictures have attained. Nevertheless, consistency has been a virtue only with Prabhat and for this they stand supreme. The success of Prabhat is not merely communal but it is national. Whatever I may say about it, all the communities of India obviously like Prabhat pictures, as they run well all over. Personally I think, that being a Maratha as you modestly claim to be, you are goaded by jealousy which we so often find amongst a community itself. No one has questioned my sportsmanship so far, but by your doing so, you have admitted a doubt about your own.

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News from Across

MR. HOLLYWOOD IN HOLLYWOOD

It's a good thing Lyle Talbot changed his name when he got into the movies, because nobody'd ever believe him. He was born Lyle Hollywood, and he has documents to prove it.

Mr. Talbot has been quite busy around 20th Century-Fox's section of Hollywood lately. He appears as the second husband of Loretta Young in the forthcoming romantic comedy, "Second Honeymoon", and he gets into some difficulties with Tyrone Power, who is represented as Loretta's first. Then Talbot has just been signed to a heavy role in "Blonde Moll". He will play opposite Phyllis Brooks. who last appeared in "Dangerously Yours".

x x x

When Thunderbolt Speaks, His Words Are Heated

One of the neatest demonstrations of fire-eating ever performed before a camera is given by Thunderbolt; a genuine Iroquois Indian, in the course of the exciting footage of "Look Out, Mr. Moto," second of the mystery detective adventures embroiling Peter Lorre.

Thunderbolt gobbles a man-sized flame with obvious relish and he wraps his tongue around a white-hot iron bar as though it were a chocolate bar. Lighted cigars and cigarettes are merely hors d'oeuvres to Thunderbolt. so he doesn't bother to demonstrate his appetite for them in the picture.

The goings-on in "Look Out, Mr. Moto", incidentally, are something to see. First there's an airplane crash, in the densest sort of Cambodian jungle country. Then there are ancient temples with hidden passageways, and high priests who hate foreigners, and poison-tipped arrows, and machine guns, and dynamite. Gunplay under the beatific smiles of the ancient gods of Cambodia is enough to discourage you from ever prowling around old temples without a strong escort.

x x x

Bromberg in "Rebecca of Sunnybrook Farm"

J. Edward Bromberg, who recently completed a leading featured role in "Look Out, Mr. Moto," has been assigned by 20th Century-Fox to an important character part in "Rebecca of Sunnybrook Farm," now before the cameras with Shirley Temple in the stellar lead.

x x x

Condos Team in Sonja's New Film

The Condos Brothers, dance specialists who were seen in the Winchell-Bernie picture, "Wake Up And Live," are again at work on the 20th Century-Fox lot. They have been given a specially routine in Sonja Henie's current musical, tentatively titled "Hot And Happy". Don Ameche, Jean Hersholt, Ethel Merman and Cesar Romero are the leading players thus far assigned to the cast.

x x x

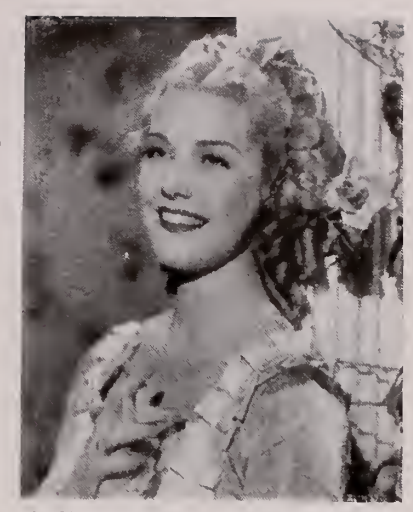
"Uncensored" Bought by Studio

"Uncensored," a novel by Oscar E. Millard, published in England last month, has been bought by 20th Century-Fox studios. It is slated for early Spring production.

x x x

Busy Chinese Actor in "Moto" Cast

Philip Ahn, who has the pleasant distinction of being the busiest Chinese actor in Hollywood, will be in the cast of "Thank You, Mr. Moto," now in production at 20th Century-Fox



Anita Louise, a Warner star.

studios with Peter Lorre in the stellar character role. Ahn will be remembered for a leading role he played in "The General Died At Dawn," and later in "Stowaway." He has played eight roles so far this year.

x x x

"On Your Toe" is more than a slang expression in Hollywood. It's a literal command—almost a sacred commandment—to every girl in pictures who wants to be photographed at her best, with due emphasis on the nether extremities. For the beautiful "leg art" it is considered an essential by cinematographic experts, that the girls wear high heels, which produce the tensed muscle lines that make for shapely calves and ankles. Even when the girls are photographed in bathing costumes, they rise to their toes while the camera click, thus drawing calf muscles to their sleekest curves. I hope they don't say "Clothes off" also.

x x x

According to an announcement made by her representatives, Mary Pickford, the former world's sweetheart of the screen, is going to take an active part in film production again and is organising a group of directors, writers and actors with the intention of making four films a year.

It is stated that Miss Pickford will devote all her energies to production, leaving the business

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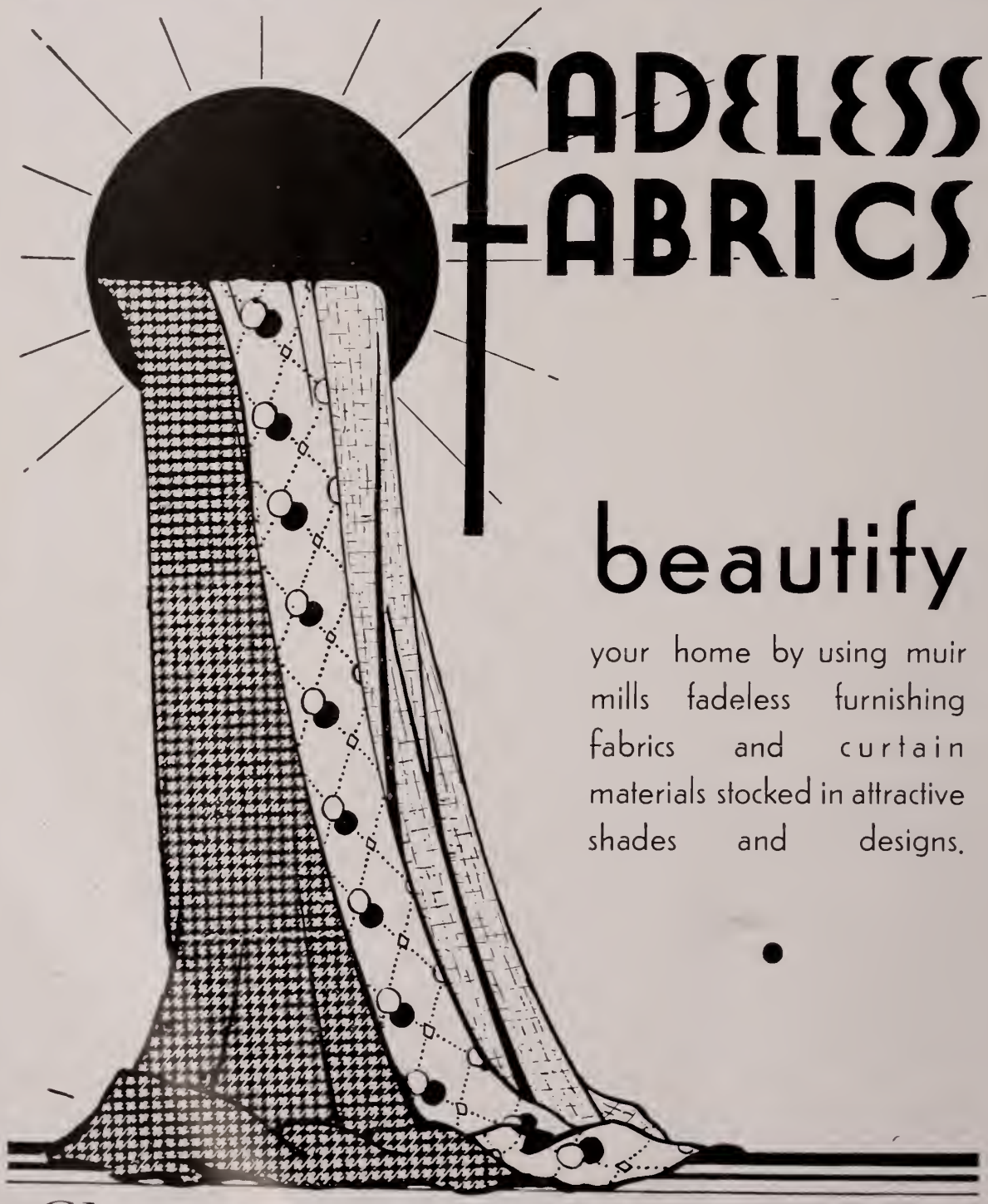

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side of the company to her directors.

Since retiring from the screen, Miss Pickford has retained her association with the film industry as partner and director with Samuel Goldwyn. Alexander Korda, Charles Chaplin and Douglas Fairbanks, Sr., of United Atrists. Goldwyn and Korda are at present in New York negotiating to obtain joint control of the company, a deal involving £1,200,000.

Whether or not the deal goes through Miss Pickford will release her films through United Artists.

This is Miss Pickford's second venture in active production. Two years ago, in association with Jesse Lasky, she produced "One Rainy Afternoon" and "The Gay Desperado", both of which were very successful at the box office.

Gary Cooper and Sigfrid Gurie in "The Adventures of Marco Polo"

MOVIE FANS HAIL RETURN OF RAMON NOVARRO TO SCREEN

Famous Movie Sheik Here In New Picture.

The peerlessly famous name of Ramon Novarro—the dashing, dark haired, romantic idol of screendom's patrons—again is flashing majestically from the lights of the nation's theatre marquees.

In 1935, he asked for a cancellation of his MGM contract because he was dissatisfied with his roles, and was tired out and ill. During the intervening two years he devoted himself to perfecting his singing voice and has won distinction through his concerts abroad. He was induced to return to the screen because a constant flow of fan letters, averaging 2500 a week, have demanded a come-back. and sheik comes to local fans in "The Sheik Steps Out", initial picture on his new Republic contract, and will more than satisfy his local admirers, many of whom have remained loyal in their fan devotion through the long months in which he has engaged in other interests apart from the screen.

Ramon Novarro and Lola Lane in "The Sheik Steps Out" a Republic Release.

Returns in Romantic Role.

Novarro has been absent from Hollywood for three years, during which time he has made extensive concert tours of Europe and South America. He has one of the most romantic sheik chosen for his return vehicle roles which first brought him fame on the silver screen.

Strictly modern in tempo, it combines the lure and romance of the Sahara with a gay and spirietly plot situation, and the resulting screen drama is one which will entrench him

(Continued on page 51.)

Let me tell you why I'm here

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(*b*) Solid Carbon dioxide has been of immense advantage in many fields, both household and commercial, in other countries, but nowhere in the world are these advantages more obvious nor is its utilisation more urgently necessary than in India.

(*c*) By the co-operation of all who have the interest of agricultural India at heart, I believe that a system of refrigerated transport can be established with Freezite second in efficiency to no other in the world. Apart from agriculture, the manufacture of aerated waters, commercial refrigeration both for storage and transport in the iron and steel industry for expanding and contracting metal for cleaning wool and in many other ways too numerous to mention, Freezite can be used with advantage.

(*d*) Finally the small householder can obtain cheap trouble-free and efficient refrigeration where hitherto it has been entirely out of his reach.

I ask you all to write to me personally so that I can send you complete information.

B. S. James

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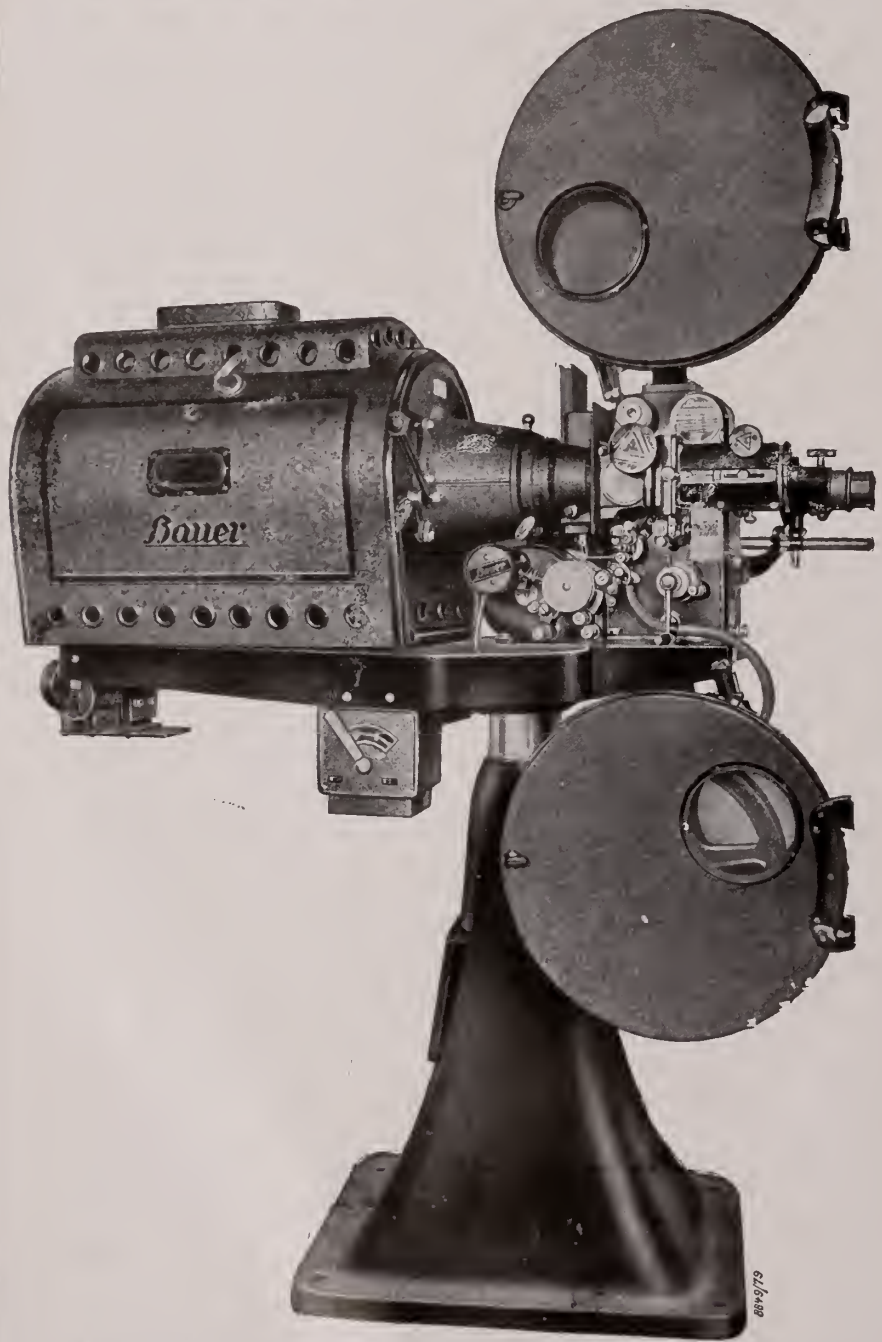

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a Stanwyck, John
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Sidney, Joel Mc-
Humphrey Bogart)

URRICANE
Hall, Dorothy La-
Raymond Massey)

OLDWYN FOLLIES
nicolor)
Menjou, Helen
n, Ritz Brothers)

TURES OF MARCO

Cooper, Sigfrid
, Basil Rathbone)

Y AND THE LADY
Cooper, Merle Obe-
David Niven)

MOON IN RENO
Oberon)

UCHESS OF
DWAY
ot announced)

T DISNEY

REVUE
(Comprising)
RS AND TREES
LITTLE PIGS
ISE AND THE

ORPHAN KITTENS
OUNTRY COUSIN

ER STAFFORD

OVER AFRICA
Gardner, Ian Colin)

SELZNICK

THE PRISONER OF ZENDA
(Ronald Colman, Madeleine Carroll, Douglas Fairbanks Jr.)

NOTHING SACRED
(technicolor)
(Carole Lombard, Fredric March)

ADVENTURES OF TOM SAWYER
(technicolor)
(Tom Kelly, May Robson)

UNTITLED
Prob. technicolour.
(Cast not announced)

UNTITLED
Prob. technicolour.
(Cast not announced)

WANGER

WALTER WANGER'S VOGUES OF 1938
(technicolor)
(Warner Baxter, Joan Bennett, Helen Vinson)

52nd STREET
(Pat Paterson, Kenny Baker, Leo Carrillo, Ian Hunter)

I MET MY LOVE AGAIN
(Joan Bennett, Henry Fonda)

STAND-IN
(Leslie Howard, Joan Blondell, Humphrey Bogart)

I LOVE AS I PLEASE
(Madelcine Carroll)

A KISS IN PARIS
(Madelcine Carroll)

ARABIAN NIGHTS
(technicolor)
(Sylvia Sidney, Charles Boyer, Madeleine Carroll)

THE MAN WITH TEN MODELS
(Charles Boyer)

K O R D A

SQUEAKER (Diamond Trust)
(Edmund Lowe, Ann Todd)

ACTION FOR SLANDER
(Clive Brook, Ann Todd)

MUTINY IN THE MOUNTAINS (technicolor)
(Sabu, Paul Lukas)

FIRST AND THE LAST
(Vivien Leigh, Laurence Olivier, Leslie Banks)

SOUTH RIDING
(Ralph Richardson, Edna Best, Edmund Gwenn)

GAIETY GIRLS
(technicolor)
(Binnie Barnes, Sydney Howard, Rex Harrison)

OVER THE MOON
(technicolor)
(Merle Oberon)

FOUR FEATHERS
(Robert Donat)

DIVORCE OF LADY X
(technicolor)
(Merle Oberon, Laurence Olivier)

PARADISE FOR TWO
(Jack Hulbert, Patricia Ellis, Rex Harrison)

STORM IN A TEA CUP
(Vivien Leigh, Rex Harrison)

THE RETURN OF THE SCARLET PIMPERNEL
(Barrie K. Barnes, Sophie Stewart)

GARRET KLEMENT

THE AMAZING QUEST OF EARNEST BLISS
(Cary Grant, Mary Brian)

A WOMAN ALONE
(Anna Sten, Henry Wilcoxon)

MAYFAIR — 9 SKIPPY CARTOONS IN TECHNICOLOR

Ronald Colman and Madeleine Carroll in "Prisoner of Zenda" a United Artists' Release

PAUL MUNI'S OWN CAREER PARALLELS LIFE OF ZOLA

Actor and Writer both Started Life as Dreamers Clung to their Ideals Despite Intense Poverty Rose to Greatest Heights In Chosen Careers

Were Paul Muni a writer instead of an actor, he probably would be a present day Emile Zola.

The characters of the two men are remarkably similar in many ways, and it seems particularly fitting that Muni, the actor, should portray Zola, the writer, on the screen in the Warner Bros. production of "The Life of Emile Zola," which opens next Friday at the Strand Theatre.

Zola, as a boy, was a dreamer whose poor circumstances made him determined that some day he would be famous and have enough money for the many comforts denied him.

Muni, too, was a dreamer as a boy and early made a resolution that he would be a well known citizen with enough of the world's goods so that he wouldn't have to worry about finding jobs.

Mr. Paul Muni

Zola knew real poverty in the slums of Paris, once being in such desperate straits for food that he pawned his only pair of pants to buy a loaf of bread.

Muni grew up on the East Side of New York and knew the seamy side of life from living it. He knew what hunger was, too, when stage engagements failed to materialize.

Zola had high ideals of service and with his inborn talent for writing, could have succeeded long before he did if he had wanted to take the "easy way" by writing for popular consumption. Instead, he clung to his ideals and became the first great realist in literature.

Muni could have attained the aim of all actors, Broadway, much sooner than he did had he consented to compromise his ideals and accept roles in light, frothy plays which had no purpose except entertainment. Instead, he clung to the Yiddish Theatre and the serious drama until finally his big chance came to do "We Americans" on Broadway, and prove his artistry by a magnificent performance.

Recalling his early days of struggle and observing much misery in the world caused by the exploitation of weaker men by unscrupulous opportunists, Zola was always on the side of the oppressed and through his writings exposed many conditions that were remedied as a result.

A friend of the poor man, of victims of circumstances, and environment, Muni too has been on the side of the downtrodden, and virtually all of his screen plays have been great human documents as well as excellent entertainment.

Zola always looked forward to the day when he could retire, lay down his heavy load and just take things easy but when that day came and he tried it, he was perfectly miserable and soon was back in harness.

Muni for years has been threatening to retire from the

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screen and stage and devote his leisure to travel and study and living, but wryly admits that now he is soon to start on an extended vacation without an obligation to any studio or stage producer that he'll probably be very unhappy and soon will be returning to the screen.

Young writers always found in Zola a staunch friend and helper, a man willing to lay aside his own work for the moment to give them advice and encouragement. Similarly, Muni has helped many young actors get their first start on the upward climb and he's always accessible to sincere beginners who need advice.

Paul Muni is dreamy, sensitive and impractical. Several years ago when he bought a ranch in San Fernando Valley he mistook the irrigation pipes for flower pots and placed geraniums in them. When the water was turned on the geraniums flew in the air.

He sold the ranch last Spring for a hilltop home in Palos Verde, where he swims in his pool, plays with his dog, and looks through a telescope at ships on the Pacific. He and Mrs. Muni are never seen in Hollywood night spots. At home or on the lot her opinion is highly regarded. If she likes a 'take' at the studio, she nods. If not, she shakes her head, and even though Muni and the director are satisfied, the scene is done over.

With this curious parallel in career and character, it is small wonder that Muni believes he has done his best work in "The Life of Emile Zola," even better than "The Story of Louis Pasteur" which was good enough to win him the Academy Award last year.

"I had less trouble," he says, "in assuming the character of Zola than any other person I have ever portrayed. It was no effort for me to think as he did, to react to things as he did. I think we must have quite a bit in common."

That belief is shared by William Dieterle, who directed this picture and also "Pasteur."

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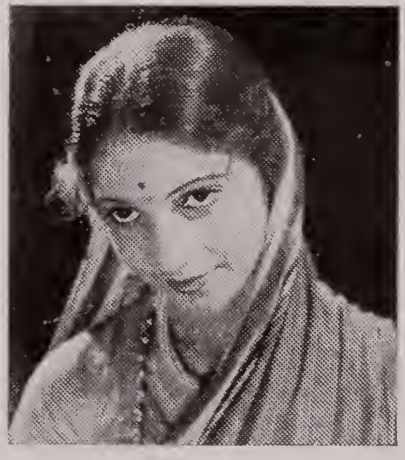

CAST

AUNDHKAR NANDREKAR
MARUTIRAO DINKAR
DATAR, ZUNJARRAO
PAWAR

■ JAYASHREE
■ AMINA
■ GANGA

CHANDRARAO MORE

Directed by :-AROLKAR

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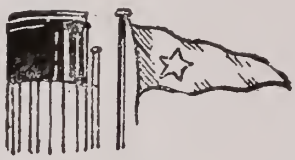

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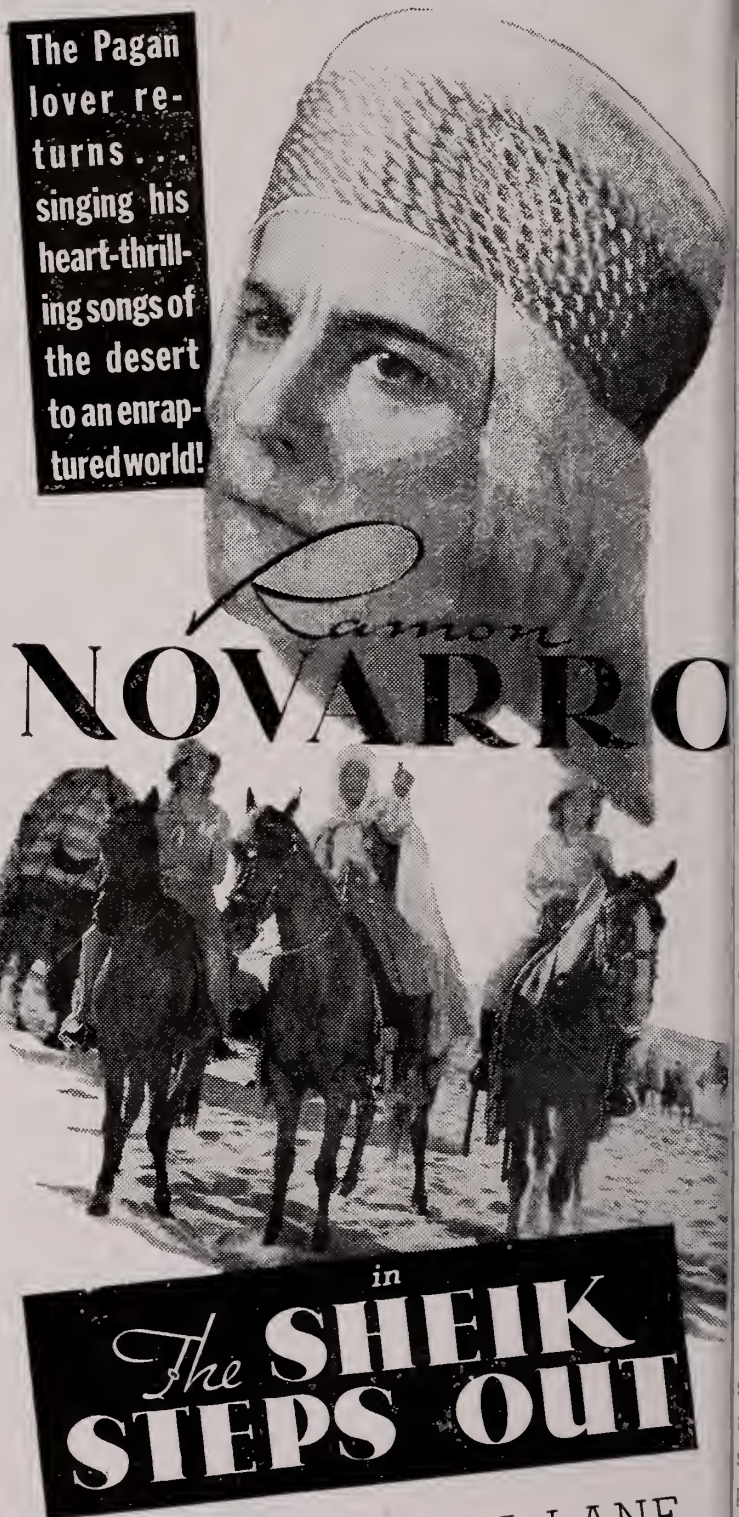
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ROUND THE TOWN

(The reviews published under this section will, in future, be useful both to the average cinegoer and the exhibitor. Several technical aspects which are of importance to the exhibitor in his bookings have been treated here in short, maintaining, at the same time, the casual interest of readers in general.)

"KOKILA"

Producers: **Sagar Movietone.**

Released at: **Roxy Talkies.**

Date of Release: **30th October 1937.**

Bombay Circuit Distributors: **Supreme Film Distributors, Bombay 4.**

Star Value: **Sabita Devi and Maya.**

Other Cast: **Motilal, Shobhanadevi, Siddiqui, Sankatha, Pessi Patel, and Sitara.**

Screen Play: This photoplay is adopted from that famous novel "Kokila" written by Ramanlal Vasantlal Desai, a novelist of Gujrat. The scenario of the picture is very defective and from what has been presented on the screen, a mess seems to have been made of the entire story, with the result that we failed to recognise Ramanlal's "Kokila" or even failed to discover her after an extensive search through 14,000 feet of boring celluloid.

Language: (Hindi) (By: Siddiqui):

The dialogues which are in simple Hindi are not very much impressive or particularly sparkling. The village dialect passages were, however, attractive. The songs, though well versed, are not very intelligent compositions.

Music: (By Anil Biswas):

The song sung by Maya is well tuned. Both the songs sung by Sabita are poor and apologetic.

Photography: (By Faredoon Irani).

Some outdoor shots are beautiful. At other places though the photography is pleasant it is not enterprising.

Recording: (By Pandya): Decent.

Performances: Sankatha as the village farmer gives a good performance. His role, which is very pleasant, helps him a lot. Close on his heels comes Maya with another sweet portrayal, of a village girl. By these two, all the interesting moments of the pictures are monopolised, and incidentally they are the best liked in the whole lot.

Sabita's performance was not convincing. It looked like a badly put up job. Her role seemed to have been unnecessarily stretched out with the result that she was put into situations where she ought not to have been. Her music was not commendable even as a good noise.

I admire the courage of the producers in giving songs to Sabita Devi in spite of the unpopularity of the procedure.

Motilal's performance leaves a lot to be desired. In close-ups this man looks definitely ugly. What little screen face he had before he is fast losing with years. It will be unwise to put Motilal in hero roles in future. He may be given character parts.

Siddiqui did not impress me. He is too slow and too relaxed for the big role he was playing. Pessi Patel is tolerable.

Direction: (By S. Badami):

Taking several scenes individually, I think Badami's work as the director of the picture to be rather good. The scenario has ruined all the prospects of good direction. Good direction is not possible in a disjointed screen play and I cannot find much fault with the director.

Costumes: Quite good.

Settings: Suitable.

Special Effects: Scenes of the village atmosphere are attractive.

General Remarks: The scenario writer whose name is not mentioned anywhere, is entirely responsible for the lukewarm reception of the picture. In the scenario Ramanlal's great ideal was dissipated and the soul of the story was killed. Instead of telling a straight yarn beginning with Rashmi's life the photoplay writer has begun the affair at the wrong end. Several situations which claimed intrinsic merit, were abused and wasted

by a weak pen and lack of imagination.

Publicity: Usual Sagar publicity attended this picture with the result that a large crowd was drawn to the theatre in the first week but thereafter.....

Box Office Value: The picture will pay in places where Sabita is popular.

x x x

"JEEVAN PRABHAT".

Producers: **Bombay Talkies Ltd.**

Released at: **Minerva Talkies, Bombay.**

Date of Release: **2nd November 1937.**

Bombay Circuit Distributors: **Ramniklal Mohanlal & Co.**

Star Value: **Devika Rani.**

Other Cast: **Maya Devi, Mumtaz Ali, Renuka Devi, Kishore Sahu.**

Screen Play: (By Niranjan Pal.) Pal has at last given a good story with plenty of entertainment. The theme is not much to admire, but the scenario is cleverly prepared. There is hardly a boring moment in the picture. The plot is a social story in which a Brahmin girl from the villages marries another Brahmin boy; but the marriage is denied a child for a time and then there is another wife. The first wife returns to her father's house and there gets a child quite unexpectedly.

Complications step in, because in the village there is a Harijan boy who loves the heroine. The whole muddle is rather interestingly woven out.

Language: (Hind.) (By J. S. Casshyap). Good dialogues as usual are given by this man. The songs are also well composed.

"Let the kiss leave a brighter impression"!! Is that what Kanan wants Barua to do in "Mukti".

Music: (By Saraswati Devi): Rather attractive tunes provide a good musical fare which proves very pleasant and entertaining.

Photography: (By Joseph Wirsching): Quite good. Some outdoor shots are beautiful.

Recording: (By S. Mukerji): Decent though admitting some defects.

Laboratory & Editing: Both quite good.

Direction: (By Franz Osten): Osten has given better work than ever before in giving a harmonious picture.

Performances: Devika-sweet and glamorous — once again scores another triumph. But why paint the lily. She is superb. That new girl Renuka Devi is attractive but she has yet to learn acting. Nazir was once again good in his small part. Pithawalla was not bad. Kishore Sahu was a big disappointment. He was even worse than Ashok Kumar.

Costumes: Quite attractive.

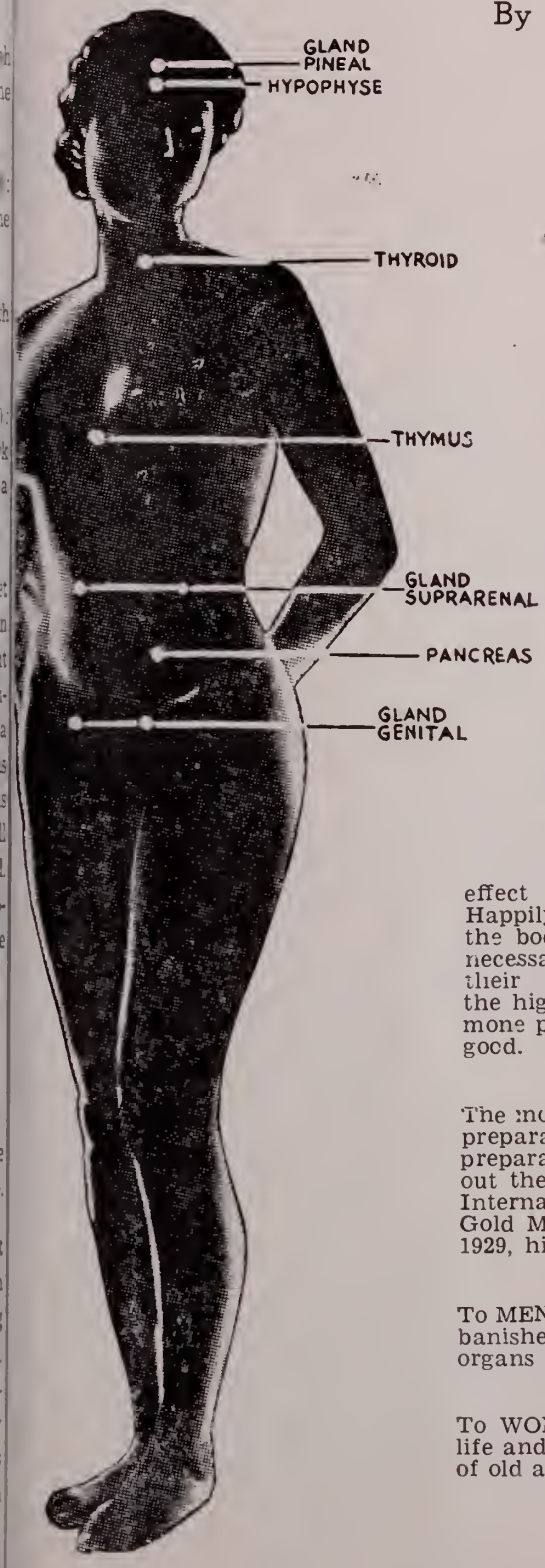
Settings: Appropriate.

Special Effects: Some village scenes and dances are attractive.

General Remarks: I cannot approve of the poor taste shown by the producers in choosing the men to work with Devika. Kishore Sahu is another 'misfire' as an actor. What a pity that one of the sweetest girls of the screen should not get a suitable hero.

HEALTH and BEAUTY of WOMEN

By Dr. J. PIERON (PARIS)



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EVERY INTELLIGENT

man or woman must be inquisitive to know why some people look old and weak at a comparatively young age while others, possibly much older, still enjoy robust health, full physical and mental strength. Why is it that some women look old while others much more in years look pretty, and enjoy excellent physique and health?

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As far as the male staff of Bombay Talkies is concerned, I am afraid, that almost every one looks ugly. Why is that so? Especially when plenty of good girls are somehow brought in.

Publicity: Good publicity was given to the picture, but some of it was not clever. Bombay Talkies should remember that when they buy expensive space in papers, it should be filled up with some sensible message about the picture. Devika Rani as a draw, has her limits but people come to see Devika in a good story. Tell us something about the story in future.

Box Office Value: This picture provides excellent entertainment and will certainly draw well.

"RESURRECTION"

(DUNIYA-KYA-HAI)

Producers: Diamond Pictures.

Released at: Majestic Cinema.

Date of Release: **13th November 1937.**

Bombay Circuit Distributors: **Royal Film Circuit.**

Star Value: **Nil.**

Cast: **Lalita Powar, Kale, Bulbule, Ghanshyam, Kamla, Warerkar and Indira Wadkar.**

While reviewing this picture one thing has been remembered and that is that this picture was produced under severe circumstances by an enthusiastic band of workers under conditions which would frighten away several people. That the picture saw the screen is in itself a reward of the labour and privations which the picture necessitated. So the picture must be judged on its own merits and not compared with the other pictures of well established studios.

Screen Play: (By B. G. Pawar). Supposed to have been adopted from Count Tolstoy's "Resurrection", this screen play has everything else but Tolstoy. However, the screen story as we saw it is quite attractive and would be even more so, if some unnecessary scenes are removed.

Language: (Hindi.) Quite good.

Music: Couple of tunes are attractive. Some songs are well sung. Some songs could be removed with advantage to the picture.

Photography: Not happy throughout but still tolerable and at places quite good.

Recording: Defective and yet audible, though not of a high standard.

Direction: (By B. G. Pawar): In parts the picture is rather well directed. The nervousness of the director is apparent in the editing of the picture. With an eye on the box-office, he has allowed certain songs and dances to remain in big lengths which make the picture boring at times. He should not have done so. Even now the picture can be speeded up by cutting off about 1000 feet.

Performances: Lalita Powar was really good, though her appearance is not much in her favour. In the latter half, this brave girl does her job wonderfully well.

Indira Wadkar was bad. Madhav Kale must first learn to wear a suit, before he learns to act. His performance was tame and insipid and lacked both enterprise and imagination. He did not support Lalita at all in their combined scenes. Ghanshyam was fairly good. Others were just others.

General Remarks: Well, I think it to be a brave picture by a brave band of artistes. If they are encouraged, I think they will do better.

Publicity: Wide, though rather erratic publicity ushered the picture at the Majestic. Calling Lalita the Greta Garbo of India not only insulted the great Garbo, but it pleaded the individuality of that poor girl Lalita! It was unwise.

Box Office Value: By all means book this picture. It has entertainment.

Maya Bannerjee in "Eternal Music" a S picture running at Imperial Cinema, Bon

STUDIO CLOSE-UPS

The notes given under this section are not necessarily our views though the language is ours. Studio close-ups are prepared from the reports received from the Studios to which are added the whisperings in the studio corners. These reports, are therefore, expectations entertained by the producers and the people working in the Studios, and need not be the source of guidance for bookings.

Imperial Film Co:

Backed by marvellous publicity India's first all colour talkie "Kisan Kanya" produced by Imperial Film Co., with their new Cine-colour process will be on the screen on the 24th of December at the Majestic Cinema, Bombay. From the trials given to the Press it was apparent that the producers have succeeded beyond their expectations, in achieving results which are only a little short of marvellous. The Cine-colour process has been successful in India in so far as the results of "Kisan Kanya" came true. It has now to be seen whether with the traditions of colour in the Orient, India will want only colour pictures, instead of the useful black-and-white.

Starring Padmadevi as the Colour Queen of India, and supported by Gulam Mohamed, Zilloo and others, "Kisan Kanya" has become a picture almost perfect from the view point of story, scenario, treatment, settings and scenes.

Under the able direction of Moti B. Gidwani, though the picture took twelve months for production, it has at last been completed to the satisfaction of every one concerned.

Nagarajamma in "Bala Yogini", a Telugu talkie produced by Mahalaxmi Studios, Madras.

Mr. Keshavrao Dhaiber, proprietor of Jaishree Pictures, Poona, is an artist with an international reputation. He is at present producing "Nand Kumar" one of the greatest mythological spectacles of the year.

At the studios, rumours confirm that the Ratan Bai Unit has been asked to go. Naturally enough, Mr. Hafisji also goes. Director Atorthy has already gone away and joined the General Films . Director Gunjal has taken up the shooting of "Mother India" an ambitious social subject, while Behram Marzban is shooting a picture called "Why". Why he is shooting this we will tell you sometime later. But for the present, let us inform you that as the Colour Queen is working in the stellar role "Why" will naturally become a successful picture.

Sagar Movietone:

By the time this is in print, Director Mehboob's "Vatan" will have been released on the Idd occasion at several stations in India. Director Badami is shooting "Three Hundred Days & After", with Sabita Devi in

Mr. Londhe in "Kanhopatra"—a Shalini Cinetone Picture.

the stellar role, while Director Luhar has completed "Dynamite" and in between all these activities "Eternal Music" directed by Hiren Bose will be released in Bombay.

The Tamil Unit has been rather unfortunate in losing the heroine of "Jalaja" due to her unexpected and sudden death early one morning. However, both the pictures, namely "Jalaja" and "Harijan Bala", are proceeding fast and are expected to be ready sometime in the month of January.

Ranjit Movietone:

"Flame of Love" directed by Jayant Desai has been released at the West End Talkies where it is reported to have been received well. Director Ezra Mir is giving finishing touches to his new picture while a new director by the name of Manibhai Vyas has started the shooting of a new picture called "Bajigar", starring Anis Khatoon and others. Chaturbhuj Doshi who has been only recently given a chance of directing a picture is busy preparing for his grand and gorgeous story called "Prithvi Putra".

Bombay Talkies Ltd.:

"Jeevan Prabhat" was so well received in Bombay at the Minerva Talkies that it is likely to go on there for a number of weeks to come. Affairs at the studio seem to have been stopped for the time being as Madam Devika Rani is expected to take a well deserved holiday for some time.

Wadia Movietone:

"Toofani Tarzan" was well received at the Lamington Talkies and it is likely to go on for a long time to come. The next release of Wadia's is called "Rangilla Mazdoor", featuring Miss Violet. The other pictures of the studio are called "Lutaru Lalna" and "Punjab Mail".

Prakash Pictures:

"His Highness" was delayed for sometime from its screening, but this time it is going to be on the screen probably before you get this issue. It will be released at the Super Talkies and the producers expect it to be a great success, as they have already several offers of outright purchase.

Saroj Movietone:

Director Zia, in association with Proprietor Nanubhai, will have completed the present picture in hand and before they take up another one there is news going in the town that the concern will be made a Limited Company with a share capital. We hope Mr. Nanubhai will be more successful under the new scheme.

Nataraj Films:

"The Companion", the first picture of this Company will be ready for release in the month

Here's an attractive scene from "Kanhopatra" one of the latest devotional pictures produced by Shalini Cinetone. The picture is distributed by Peerless Pictures, Bombay.

of January. Starring Durgabai Khote and supported by Mubarak, Nyampally and others this social picture which is written by Mama Warerkar and directed by Altekar is expected to be a sensational success.

Aryan Pictures:

Arrangements have now been made by the distributors, Raja Bahadur Mukundlal Bansilal to release their first picture "Path of Glory", starring Prabha, and very soon we shall have the good fortune of seeing this picture on the screen.

General Films Ltd.:

"Chandra Rao More", directed by Mr. Arolkar has just been completed and will be on the screen sometime in the month of January. Director Abdul Rasheed Kardar from Calcutta has taken up a story called "Bagwan", written by Begum Ansari, as his first subject and will soon go into shooting of the same, while Director Atorthy is taking up a social subject called "The Educated Fool", starring Shobhanadevi Samarth.

POONA.

Prabhat Film Co.:

Between "Tukaram" and "The Unexpected" almost all the cine-going public of the city has been monopolised by these two pictures of Prabhat.

The success of "The Unexpected" has been expected by the producers so much all along that the minutest preparations were made for its publicity and release well in advance and in terms of success.

At the studios Directors Damle and Fathelal are shooting "Gopalkrishna", one of the greatest mythological pictures of all times, which picture will be ready for release by the end of January.

Director Shantaram is, in the meanwhile, utilising his time in studying a social subject written by a prominent journalist of Bombay.

Jaishree Films:

The shooting of "Nandkumar" in three versions, namely, Marathi, Hindi and Tamil, is fast nearing completion. The picture will now go into the editing room and under the expert handling of Mr. Keshavrao Dhaiber we shall soon get an ideal story for the screen.

Starring Durgabai Khote and Govindrao Tembe, this picture is going to be not only gorgeous in spectacle but superb in action as well.

Saraswati Cinetone:

Dada Torney has at last taken delivery of his new R.C.A. machine with ultra-violet recording and the plans for producing "Gopichand" are being discussed vigorously from day to day. Huge settings which might require weeks of preparation have already gone into making under the able supervision of Bhal G. Pendharkar. The busiest man in Poona to-day is Dada Torney, who has not only to find new talent, new designs, new technique and new girls for his picture but has also to run about

There is a bush between them, but that doesn't stop them from making eyes at each other. Surendra and Maya provide a rare musical feast in "Eternal Music" a Sagar Picture now running at the Imperial Cinema.

himself and approve all these things personally.

"Gopichand", the first picture under the new management will certainly be great even if half of the preparations bear fruit.

KOLHAPUR.

Huns Pictures:

Director Vinayak has completed half the sequences of that costume picture "Jwala" written by Khandekar, as the vehicle of expression for Chandramohan, Ratnaprabha and Vinayak himself, who play in the supporting cast in the picture for which all the resources of the studio are concentrated, is likely to come on the screen sometime in the month of February.

Shalini Cinetone:

"Kanhopatra" that devotional picture which has been the envy of several distributors for some months has been at last packed out to Bombay for screening. But it will be sometime before it actually comes on the screen and in the meanwhile Mr. Chinchlikar who is in charge of affairs of the studio is making preparations to shoot "Dhruva" a mythological subject under the direction of Mr. Bhave.

CALCUTTA.

New Theatres:

Mr. Saigal having come back, the shooting of "Matru Bhoomi" has been again revived and the director has now gone out with his unit for the out doors.

"Vidyapati" directed by Mr. Devaki Bose is expected to be completed at the time of writing these notes and be on the screen for the Idd holidays. Director Profulla Roy has been busy shooting "Abignan" with Menaka and Molina in the stellar role; while Director Barua's "Rajat Jayanti", a comedy, is expected to be ready sometime in the month of January.

A young man at 75, Mr. S. R. Lalkaka is the inventor of a remarkable revolving kiosk which takes cinema and commercial posters for advertising. It offers an invaluable advertising medium to all wise businessmen who wish to sell their goods.

Film Corporation of India:

The Studio has now been completed and the machinery is being installed by expert technicians in a hurry that suggests that production will be taken in hand sometime in the month of January. Mr. Parry Davies, Director-in-chief, has arrived from London and is getting a close sight of affairs.

SOUTH INDIA

Pragati Pictures:

Offers of over a lakh of rupees have been sent to these people for their Tamil production "Nandakumar", which is progressing fast under the capable direction of Mr. Keshavrao Dhiber at Poona. It is doubtful whether the producers will ever sell away the rights of this picture which has already established a reputation, as the greatest mythological spectacle, long before its release. With T. P. Rajalakshmi as Yeshoda, and Master Mahalingam as Krishna, the picture is expected to be a great box-office success or even greater than any before.

Deccan Film Distributors:

"Minnal Kodi" has been running very well all over the South with the result that this firm of distributors are already negotiating for several other pictures for their circuit.

Mayura Films Ltd:

Their picture which is being shot in Kolhapur is now nearing completion, but in the meanwhile they will be releasing two social pictures of Sagar namely, "Kokila" and "Eternal Music". And these two pictures are likely to be very successful in the whole of South India.

Vel Pictures:

After the significant success of "King Vellala" in Tamil, the producers are thinking of taking up a more ambitious subject which will be already under preparation by the time this is in print.

THE TIMES OF INDIA
PERSONAL
MY DARLING DAUGHTER KUSUM
you may now return home and marry
the youth you love. I have told my
pensioner friend that I cannot give him
your hand. This will surprise you as
unexpected, but you must thank Shanta
Apte. I changed my mind on seeing
her portrayal in the Prabhat picture
"The Unexpected" at the Krishna
Come soon. I must see the picture
again with you. Your loving
Ramnarayan.
WEDNESDAY
DECEMBER 1, 1937
Shanta
Saves a Soul!

From an entirely unexpected source — from the "Personal" advertisement column of a newspaper — comes striking proof of the powerful impression made on the minds of the audience by the **PRABHAT** social film "The UNEXPECTED". By kind permission of Mr. Ramnarayen, his advertisement in "The TIMES OF INDIA" of Wednesday last is reproduced above.

Nirmala — a role lived on the screen by **SHANTA APTE** — is a young bride of an ageing husband and walks gallantly through the fire of persecution in a spirited vindication of woman's right to Love. Her sacrifice is bearing real and visible fruit.

Kusum, Mr. Ramnarayen's daughter, has been saved from a heart-breaking tragedy, while Mr. Ramnarayen himself has been saved from the soul-killing step of handing over his "darling daughter" to an old "pensioner". By her sincerity on the screen, Shanta Apte has thus saved not one soul but two!

THE UNEXPECTED

HINDI **"DUNIA-NA-MANE?"** **HINDI**

At KRISHNA TALKIES Charni Road

Symbol of Supremacy

IN

● RADIO and RECORDS

THREE MAGIC WORDS

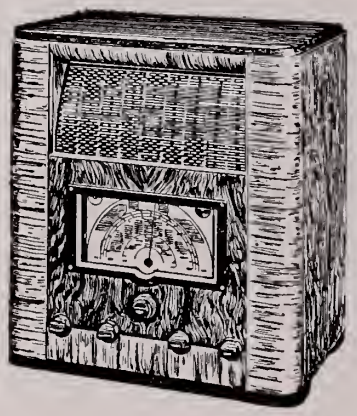
"HIS MASTER'S VOICE"

They stand for all that is best in Radio just as they have stood for Supremacy in Records ever since records were made.

39 years of "SOUND" experience guarantees life-like reproduction both of radio and records.

You only have to hear an H. M. V. set to be convinced.

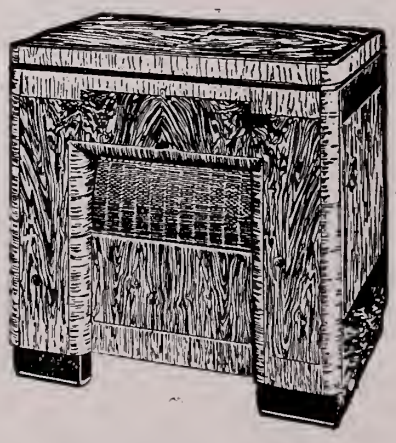
NEW ALL-WAVE
Radio and Auto-Radiogram



Receiver 469

Model 469 A.C.

8 Valves, 4 Wave-bands, Fluid-light, two-speed Tuning.
Rs. 400—
at Ports
or on Hire Purchase.



Auto-Radiogram 489

Auto-Radiogram
Model 489 A. C.

8 Valves, 4 Wave-bands, Fluid-Light, Two-Speed Tuning. Can play 8x10" Records at one loading.
Rs. 825—
at Ports
or on Hire Purchase.

Full particulars and free demonstration from any H. M. V. *Radio dealer.*

"His Master's Voice"

Foreign Pictures of The Month

*(Rating : ****Excellent, ***Very good, **Pretty Good, * Poor).*

NEW EMPIRE***

Dead End. (Starring Sylvia Sidney and Joel McCrea).

This is one of the most unusual pictures I had the good fortune of seeing during the last two years. It is a bold picture considered from the view point of the producer who generally caters for entertainment and doesn't want to take a risk. It certainly needs a brave producer like Sam. Goldwyn to produce a picture far out of the time worn and much abused rut and give the world something fresh, something new and something provocative. This is a picture that makes you think and think on strange lines. To the light-hearted it may provide a morbid entertainment but to the intelligent there is certainly both entertainment and instruction. Don't miss it if you are intelligent.

Sylvia Sidney has given a good performance. Bogart's performance was eloquent of the strange role he was playing. The slum boys were marvellous. Joel McCrea doesn't do much, just because he hasn't much to do.

PATHE*

"High Wide and Handsome". (Starring Irene Dunn and Randolph Scott with Tamiroff, Hale and Bickford.)

This is a story with oil behind it. The Director has failed to work up enough excitement. The supposed oil rush looks a mere crawl. The beginning is rather tame and the picture proves immensely boring. It was stupid to waste a superb artiste like Irene Dunn on such a flimsy story. This star's wonderful poise was abused in several situations and she was made to dance like an overgrown school girl. Her performance looked rather unconvincing in the light of her work in "Magnificent Obsession". For no earthly reason a circus, with its full menagerie is introduced in the picture. The elephants are let loose in the picture. If the tigers had been set free we would have at least saved from the picture. The oil in the picture seemed to have been drunk by the thirsty elephants. Rather a bad picture for Paramount.

Mr. Jamshed J. Unwalla, Twentieth Century-Fox's new Publicity and Exploitation Manager for India.

REGAL**

"The Road Back". (With Richard Cromwell, Louise Fazenda, Summerville, Atwill and others.)

It is supposed to be a sequel to "All Quiet on the Western Front". The theme is bold and provocative and rather well worked out. There is a murder and a trial and these scenes are tense and exciting. The ending is unexpected and thrilling and you carry the picture with you after the show. It is a powerful drama, which has just failed to be vivid.

EXCELSIOR**

"Secret Lives". (Starring: Brigitte Horney with Hamilton, Ivor Bernard & Others)

This is an unusual spy story introducing a new girl Brigitte, who gives a rattling good performance. There is a war atmosphere which makes several situations gripping. Pretty good entertainment I should call it.

CAPITOL**

"That Certain Woman". (Starring: Bette Davis & Henry Fonda).

The versatile talents of Bette Davis are being framed in such type of subjects, which is rather unfortunate for the artiste. After "Dangerous" and "Marked Woman" Bette had enough with stories sprinkled heavily with sentimentalism. This is a mother-love affair and reminds you of a Kay Francis picture which I had seen but I can't re-

call the name of. Bette Davis is of course, superb but her action becomes rather stereotyped. Henry Fonda failed to impress me. Not a bad picture.

PATHE**

"King of Gamblers". (Starring: Tamiroff, Claire Trevor, Lloyd Nolan and Others).

The theme is a slot machine racket. The gangster element is looked after by Tamiroff who excels himself as a ruthless racketeer without hesitation and conscience. Claire Trevor is good. Rather an exciting picture.

EXCELSIOR**

"Okay for Sound". (With Flanagan, Allen, Newo, Knox Etc.)

This one contains plenty of fun and frolic. For an after-dinner show with the senses bit typsy, one may even enjoy the show, but to a mind essentially Indian and believing in serious things, the whole thing sounds senseless and slapstick.

NEW EMPIRE***

"The Prisoner of Zenda". (Starring: Ronald Colman with Madeleine Carroll, Fairbanks Jnr. Aubrey Smith.)

This famous Anthony Pope novel has become an excellent

Kay Francis in "Stranded" a Warner picture.

picture. By now, I think the story is known to every boy in the street. Ronald Colman is of course, the best and Fairbanks Jnr. is not far off. Madeline Caroll looks surprisingly more beautiful than ever before. The camera has been very kind to her. Beautiful scenes, gripping situations and clever direction have made the picture an excellent entertainment. Don't miss it.

REGAL**

"His Affair". (Starring: Robert Taylor, Barbara Stanwyck, Victor McLaglen and others.)

Barring the excellent climax, several incidents in the story sound familiar. Barbara as the gangster's sister has not much scope for work. Robert Taylor is excellent. McLaglen is just natural. There are plenty of tense moments and enough entertainment in the picture.

CAPITOL*

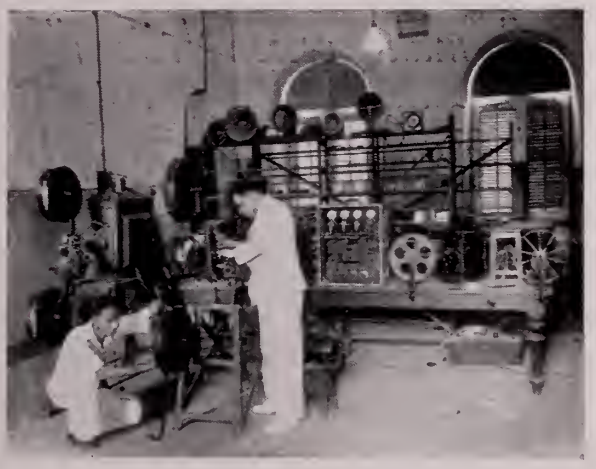
"Sing and Be Happy". (With Tony Martin, Leah Ray, Joan Davis and Helen Westley).

This is a radio drama with music and comedy. There is hardly any story in the whole show. Some songs are good, but there is absolutely no acting in the whole picture. It is all silly and I, for one, didn't like it.

This charming crowd of 'cuties' can be seen any day in Sagar's "Eternal Music" running at the Imperial Cinema, Bombay.

THE FIRST SCHOOL IN INDIA TO TRAIN UP CINE-TECHNICIANS

THE ABDULLA FAZALBHOY TECHNICAL INSTITUTE



A Training Room.

It is rather sad to observe that during 28 years of the progress of our film industry no adequate facilities were available to train our educated young men into useful technicians in the various departments of our film industry. With the opening up of the Abdulla Fazalbhoy Technical Institute, a new career has been opened out for our young men of to-day.

The existence of the Institute is entirely due to the generosity of the Fazalbhoy family who have financed the whole scheme to perpetuate the memory of the late Mr. Abdulla Fazalbhoy, a well known pioneer in the Radio and Cinema trade. And to give it an academical status the Institute has been handed over to the authorities of the St. Xavier's College for proper conduct and management.

The College is thus able to help in the technical education of the country, and their course for Radio Engineers started previously proved a success and found such an unqualified acceptance in absolutely all the provinces of India and in the largest Indian States that they have now opened their Cinema Section beginning with a training course for Cinema Operators.

In the interests of public safety and fine entertainment the opinion has often been voiced that projectionists should be properly trained to meet adequately their heavy responsibilities and that the authorities should make it compulsory for each projectionist to hold a certificate of competency issued by a responsible body. The Abdulla Fazalbhoy Technical Institute starts now a training course for projectionists, giving it precedence over other courses on technical branches of the Cinema industry, which are to start next year.

The present course of training for Cinema Operators is a six months' course arranged in two parts. The first part equips the student with the background of fundamental scientific knowledge while the second half gives thorough practical training for his work as a projectionist. An exceedingly fine and chosen professorate with foreign and Indian degrees and the College laboratories equipped with the best possible equipment are available for the students and the most attractive feature of all is that in the second half of the course the Institute staff will be assisted by the Engineers of the several firms dealing in different makes of projection. The service department will assist the Engineers and the lectures of these engineers will deal with different technical points of projection in which they have specialised themselves, and also, with the special features of projection of that particular manufacture. The projectionist Diploma is granted on successful termination of the course and completion of apprenticeship.

We wish the institute every success and it is our hope that before long it will also take up the other courses in film production. Interested readers can secure the prospectus on application to the Secretary, Abdulla Fazalbhoy Technical Institute, St. Xavier's College, Bombay.

Junior Radio Servicemen in the class room of the Abdulla Fazalbhoy Technical Institute, St. Xavier's College, Bombay.

"This picture will make screen history"

Wrote Mr. B. G. HORNIMAN, editor of
"The Bombay Sentinel"

And it has made screen history!

THAT GLAMOROUS STAR

DEVIKA RANI

has surpassed even her own past screen triumphs in

BOMBAY TALKIES' LATEST "SOCIAL" HIT

JEEVAN PRABHAT

The picture which introduces the season's most sensational 'finds'

RENUKA DEVI and KISHORE SAHU

Also Featuring

Mumtaz Ali, Maya Devi, Chandraprabha, Kamla Prashad, M. Nazir, Pithawala, Vimala etc.

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MINERVA TALKIES

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Messrs. RAMNIKLAL MOHANLAL

YOUR PROSPECTS FOR DECEMBER

(By Vasant Ladoba Mhapankar)

Palmist & Astrologer, Malvan-Dewoolvada.

(Phonetic Key applicable to Christian names):

Mesh (Aries): Names beginning with: chu, che, cho, la, ly, lu, le, lo, aa.

Vrishabha (Taurus): ee, oo, aye, o, wa, wi, wu, bay, bo.

Mithun (Gemini): ka, ki, ku, gha, chha, kay, ko, ha.

Karka (Cancer): hi, hu, he, ho, da, di, du, de, do.

Sinha (Leo): ma, mi, mu, me, mo, ta, ti, tu, te.

Kanya (Virgo): ra, ri, ru, re, ro, tu.

Vrishika (Scorpio): na, ne, nu, no, ya, yi, you, ni.

Dhanu (Sagittarius): ye, yo, bha, bhi, bhu, cha, pha, bhe.

Makar (Capricorn): bho, ja, ji, kha, khi, khu, khe, ga, gi.

Kumba (Aquarius): gu, ge, go, sa, si, su, so.

Meen (Pisces): jha, tha, cha, chi.

1. MESHA (ARIES).

General outlook: This is a good month for you, looking at it financially. The second fortnight will, however, be slightly troublesome to your health. For the students and people in service the first fortnight denotes progress. On the whole the month is rather good.

For Ladies: To those delicate ones, the second fortnight indicates slight trouble in health and a little more care should be taken of themselves as well as the family.

Dates: The dates are 5, 6, 12, 13, 14, 15, 19, 23, 24, 28, 29 and they denote profit, progress and success.

2. VRISHABHA (TAURUS).

General outlook: A marvellous month for natives born under this sign. Though you will spend a lot of money in the first fortnight you will, nevertheless, make up for it in the second one. Your enemies will be suppressed and you will get success in all your court affairs. This is a good month for your prestige and reputation.

For Ladies: Quite a happy month and there is a chance of some of the ladies getting new boys in the family. Things will be pleasant all through.

Dates: The good dates are 3, 4, 8, 9, 14, 15, 16, 17, 21, 30, 31 and they denote success all round.

3. MITHUN (GEMINI):

General Outlook: What all you went through the last two months is certainly at an end now. Things will improve a lot in your case from every view point and especially the first fortnight is good where prospects of money are concerned. Misunderstandings about you which took place in the past will be removed and business on the whole will improve. Still greater care should be taken with your affairs this month.

For Ladies: Though a slight trouble is indicated in health still the month is not so bad. It will be better for you to watch your servants who move about in the house as otherwise they might rob you of some useful articles.

Dates: 1, 6, 10, 11, 16, 17, 19, 23, 24, 28, 29 are comparatively better

4. KARKA (CANCER):

General Outlook: Up to the 19th it is rather bad for your health. Troubles arising out of indigestion and heat and headache will keep on worrying you. The effect of your stars will also affect many in your family. There will be differences of opinion between yourself and your partners and from the financial point of view, the whole month will sound troublesome to you. For a long part of it you will be hard up and people will be dissatisfied with you. After the 20th, things will improve slightly but not so much.

For Ladies: The month is rather bad as there will be plenty of family worries attended by small sicknesses like headache etc. There is a chance of a quarrel with the husband and it is better the tongue is under control.

Dates: 3, 4, 8, 12, 13, 19, 21, 26, 30, 31 are somewhat good while the rest of the days are rather bad.

5. LEO (SINHA).

General Outlook: Very sorry to tell you that this month is going to be very bad for you. You will be needing money all round and your creditors and enemies will straightaway march to your door and thereby add to your worries. After the 19th sudden illness is indicated and you should be particularly careful about accidents in a motor car or some other conveyance. Better avoid long journeys and if there is a case pending it will be better to postpone it. Things will go quite against your will and your men who are working under you will consider disobedience to be the order of the day.

The first fortnight indicates some slight illness to your wife's health and this will also worry you. Those interested in the stock markets and other speculative businesses will do better to control themselves as chances of loss are indicated. Keep away from the races.

For Ladies:

For Ladies: Rather a bad month for the girls. All that you have been hoping will remain in the stage of hoping, only with the result that you will be worried about several things.

Dates: 1, 6, 10, 14, 15, 21, 23, 24, 28, 29 are slightly better.

6. KANYA (VIRGO).

General Outlook: The first fortnight seems to be slightly troublesome in the matter of the health of the family. In the second fortnight you will be spending a lot

of money unnecessarily. But as regards your personal health the month is rather good. The monetary condition will not be so bad and from the view point of prestige and reputation, the month shows marked improvement. Still it will always be better to be careful, especially so in matters of court and in affairs where the enemies have a hand. After the 20th slight trouble is indicated to your wife's health, but it need not worry you as, though the time is troublesome it will pass off.

For Ladies: The month is good for your health, but you will have some worries in the family.

Dates: 3, 4, 8, 12, 16, 17, 23, 24, 26 are good days, and the rest are tolerable.

7. TULA (LIBRA).

General Outlook: Quite a good month on the whole. You will not be troubled so much as before and the clouds will clear out giving you some peace of mind. Your health will also improve. Though you will spend a bit of extra money still the expense will be balanced by an appropriate earning. Religious affairs will pass on well. In the first fortnight prestige and reputation will increase.

For Ladies: Good month, this is, for you, my dear, considering the previous two months. It will be better if you look after your health and in the second fortnight by keeping a check on your diet. Things in the house will improve slightly and you even stand a chance of getting new clothes from the 'hubby'.

Dates: 1, 6, 10, 14, 15, 18, 19, 26, 28, 29, are good days.

8. VRISCHIKA (SCORPIO).

General Outlook: Very sorry to offer you rather a bad month right in the new year. Up to the 19th you will have tremendous mental worry and everything that you want to do will go wrong with the result that you will be always in great hot temper. People in the house will also be worried. Your business will sound rather risky to you this month, and if you have any court affair hanging, it will go against you. After the 20th, however, things will slightly improve. But financially, this is a very bad month. Anything that you may earn will be spent long before you know and you will be wondering how you spent it. Avoid travelling in the first fortnight.

For Ladies: A troublesome month for you, dear ladies. You will be worried mentally, physically and also by your husbands.

Dates: 3, 4, 8, 12, 16, 17, 21, 28, 29, 30 and 31, are somewhat good.

9. DHANU (SAGITTARIUS).

General Remarks: There is good news for you to start the year. This is a very good month and you will be doing big things, things that will surprise your enemies and friends both. Up to the 19th your health will be in the pink of condition and after that slight trouble is indicated. You will earn plenty of money but you will spend the same throughout. From the view point of reputation and prestige, the month shows a definite improvement on the past.

For Ladies: Quite a progressive month and girls won't be worried so much and will probably get all their wishes without much trouble.

Dates: 3, 4, 6, 10, 14, 15, 19, 23, 24, 30 and 31 are very good days.

10. MAKAR (CAPRICORN).

General Remarks: I have to congratulate you on the new year as the same holds out a good promise to you. This particular month is very pleasant from all view points. Not only will you keep good health but you will also earn well and oblige some friends by lending them some money. Your enemies will be suppressed and you will get success all round.

For Ladies: Don't worry, my dear. The month is more pleasant for you and it will be passed off smiling throughout.

Dates: 6, 8, 12, 16, 17, 21, 25 and 26 are very good days. The rest are slightly troublesome.

11. KUMBHA (AQUARIUS).

General Outlook: Stop all bad practices. Think well and keep quiet and don't be stubborn. And unless you follow this advice things will go wrong with you this month and no doubt you are a bold man and your enterprise is admirable. But what you need is caution. This month denotes trouble to your health particularly in the second fortnight. There will be plenty of competition in business and financially, affairs will be troublesome. For speculative gains the month is bad and on the whole the month is not so satisfactory.

For Ladies: This month is going to be a big nervous strain on you, and you will be attacked from day to day, with something new everytime. So better be careful.

Dates: 1, 8, 10, 14, 15, 23, 24, 28, 29, are somewhat good.

12. MEENA (PISCES).

General Remarks: The stars are rather cross with you this month. Everything that you do will go wrong and your good intentions will be misunderstood. You may even have to pay for somebody else's sins. Your health will be slightly troublesome. A little skin trouble is also indicated and indigestion and loss of appetite will be the order of the day. Men in the family won't behave well. The first fortnight shows worry all round and the second fortnight shows a little improvement. Financial affairs will be troubling you. Don't trust any one during the month as those whom you will trust will deceive you. The health of your wife and children is also not good and you will not get any profits accidentally during the month. So keep away from the races.

For Ladies: Unless you are careful and keep away from small quarrels you have a chance of suffering in reputation. Several things will happen which you would not like. What you need is patience.

Dates: 3, 4, 10, 12, 16, 17, 21, 30, 31 are some good days, while the remaining days are bad.

(Continued from page 23)

even more firmly in the hearts of his multitude of fans.

Novarro as 'Ben Hur', 'Pagan' Outstanding Characterizations

A list of screen performances that includes portrayals which will rank in screen history as all-time highs must invariably include 'Ben Hur', and 'The Pagan', in which the dark haired Ramon Novarro played the title roles.

These two characterizations are outstanding characterizations of Novarro's, whose life story is as picturesque as the most glamourous of his productions.

Born in Durango, Mexico, he had a charming childhood, his play-mates being his four sisters and four brothers, who joined him in his family theatricals and helped him stage his childish marionette shows. When the Hureta revolution broke out in 1913, Ramon's father a prosperous dentist, was obliged to flee for the border, his fortunes wiped out. Ramon arrived in America without funds, but equipped with a fine education from the Jesuits School, in Mexico City. He quickly found work, first as a grocery clerk and later as a piano teacher. He joined the Marion Morgan dancers for a season as pantomimist and served as stage manager and played bits with the old Majestic Stock Company in Los Angeles, which starred Edward Everett Horton.

Ingram was Novarro's guiding light in his early silent picture career, The Maestro groomed him diligently and is responsible for much of his success in such pictures as "The Prisoner of Zenda", "Scaramouche", "Ben Hur", "The Pagan", "Call of the Flesh" and "The Student Prince". George Walsh was originally scheduled to play the lead in "Sacramouche" but Novarro's outstanding personality won for him this important role while he was still a novice at the acting game.

Later productions in which Novarro starred include "In Gag Madrid", "Mata Hari", "The Devil Mary Case", "The Barbarian", "Laughing Boy" and "The Cat and the Fiddle".

Allowed a free rein at Republic in the choice of his new screen vehicles, Novarro invites all his admirers to write to him, telling him what sort of roles they would like to see portrayed on the screen, and what type of stories they feel are best adapted to his personality.

And Again Sagar Leads!

This time in giving a picture with a Scientific Theme! Science has played its immortal part in human life. It has complicated modern life and taken human souls further from Divinity

ONE GREAT STORY OF THIS THEME IS

ETERNAL MUSIC

Starring : **SURENDRA & MAYA** *with* **SANKATHA, SIDDIQUI, JAMMU PATEL, K. KUMARI**

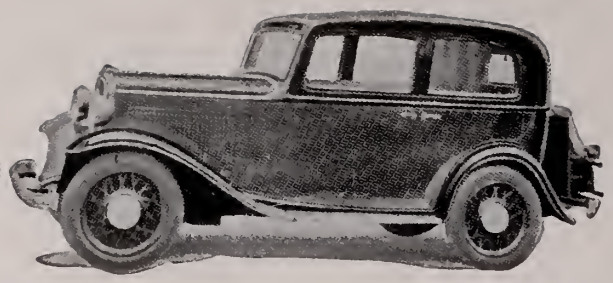
Directed by :—HIREN BOSE.

For Divine Music a better picture has yet to be produced.
It won't be unless SAGAR does it once again.

REMEMBER IT'S A SAGAR MUSICAL

NOW RUNNING AT

IMPERIAL CINEMA, BOMBAY



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HUGHES ROAD, - - - - - BOMBAY

Howlers of the Month

Director Atorthy's first picture at the General Films will be "The Educated Fool". At last Atorthy has hit on the correct subject for him. The pity is that he is not working in it.

x x x

Ranjit's new director is Mr. Manibhai Vyas. Where was he before? Probably keeping shop at Jamnagar! What right have we to ask when Chandulal Shah brings a man?

x x x

"The Unexpected" has done the unexpected again by pulling down one more citadel of foreign pictures in Calcutta. Like Bombay, the picture was released at the Empire and the Paradise simultaneously. Kevalchand who happened to be in Calcutta, by accident, thought that he was responsible for this. We could have believed it, had he starred with Shanta Apte. That would have been something really unexpected.

x x x

The first producer to fly was Mr. Chandulal Shah. He went flying to Jamnagar the place he came from originally. The new air service has made things easier for our producers; they might now go flying when they find people flying at them.

x x x

Describing the assembly of Delhi Distributors in Bombay a Delhi paper announces them as "Big Distributing Guns at Bombay." Looking at Jagat Narain and hearing Lala Alopi we might believe anything written of these 'guns', but what about Devi Parshad Khanna and others. Surely, we can't call them their 'sons', so we'll call them 'pistols'.

x x x

"Milap" ran over six weeks in Delhi and seven weeks in Lahore. And yet they say Rampyari is not popular with the Punjabis. Rampyari should now take up some dancing engagements at these towns, as an aftermath of success.

x x x

Minerva's next is "Mitha Zahar" (Sweet Poison). It is coming to the Minerva Talkies sometime in December. If they are suggesting "Nasseem" as "sweet" and "Mody" as "poison", then they are justified, as otherwise don't risk visiting the theatre without an antidote previously poured in.

x x x

Imperial and Saroj—two film companies of Bombay have followed Mr. Polishwalla's lead and granted the Exhibitors 5 per cent off in bookings. How many stations have they recaptured with the bait? They shouldn't have worried about this 5 per cent, they should have done away with the remaining.

x x x

Wadia's have released "Toofani Tarzan" at 28 stations simultaneously and threatened the entire civilisation of India. Are we going back to the primitive times? Why not start a movement of back-to-nature with Wadia as the first president?

x x x

"Devika Rani is going on a holiday for a few months", reads a film paper report. Whom is she carrying with her? And where are the directors of Bombay Talkies going? And what will Himansu Rai produce without Devika? Someone must answer these questions.

x x x

This month's cock of the walk: Chunibhai Desai of Supreme Film Distributors, because the goose with the golden egg is lying in the hospital.

x x x

In a message given to a Bombay film weekly Sulochana has threatened to come back. Don't believe her. She has always been so playful especially when a weekly of that type is concerned. Sulochana is not nursing a career now, but she is nursing a future and being a wise girl she knows how disappointing a 'come-back' will be.

x x x

Because Sulochana visits the old studio very often to meet old friends, it doesn't mean that she is coming back. She need not. On the contrary she talks of going far, far away and never coming back. Not that it will make any difference but still she is the one that knows.

x x x

The same weekly reports of D. Billimoria having given a present to Sulochana with the inscription "Forget Me Not". Sulochana ought to return the present with the inscription "Touch Me Not".

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WINTRY THOUGHTS:

Khatoon: Now that Chaturbhuj Doshi has been made a director who is to stop me from becoming the heroine of his picture? (Beware of the man who made Chaturbhuj the director).

Rajkumari: (After the first inspection of the Ranjit Studio) Was "Toofan Mail" produced here? (Yes, my dear, fortunately for you).

Anis Khatoon: Chaturbhuj, is that the Packard you had told me about in Calcutta? (Yes dear, it is both expensive and comfortable. Don't be so impatient).

Indubala: (After a drive through the city). My god, Bombay is a civilized place! (What did you expect it to be? A jungle. Oh, don't worry you will get used to it).

Jayant Desai (To Gogate) Chaturbhuj—a director? Well, Chandubhai is great. (He is brave enough to face any calamity).

Chaturbhuj: Chandukaka, I have done my duty, faithfully, honestly, truthfully, honourably, piously and creditably and I have to thank you for the inspiration.

Chandulal Shah: (Looking over the Calcutta Unit) Well, now you put it all to me eh? You forgot one word—cleverly.

Sabita Devi: Mummy, mummy, what is going to happen after three hundred days?

Mummy: Don't you worry, my dear, we shall start a Unit of our own. Look at Ratan and take courage.

Maya: (Crying) I want Badami to direct a picture of mine. Till he does it, I won't touch any food.

Yusuf: (Husband). Now, now, my dear, don't you see that Badami is engaged. You eat something and get fat. There are still 300 days at our disposal.

Mehboob: My "Vatan" is the birth place of "Jagirdar".

Badami: (Looking at Mehboob). That man is sick. Poor chap!

Motilal: More popularity—more salary, should be the slogan in this industry. (What about better work).

Surendra: They have not yet called me another Saigal. (Because Saigal is still living).

Chimanlal Desai: The month proved exciting with so many mishaps. (What about the big jump in publicity?)

Nanubhai Desai: (Closing his eyes and straining his throat): You don't understand Ebrahim Seth (All India Talkie Representative) Zebu has done so well in "Afsana" that the whole of Punjab would go mad.

Zebu: Boss, what does he know of screen acting. Ask him to act with me and he will know that it is not as easy as playing with money.

Ebrahim: Yes, yes, you are right Zebu and you are also right Nanubhai but I am sorry I can't risk more money. (By the way, have you any more money to risk?)

Babuseth Mamooji: (2 a.m. in the night). Surbhai, ring up Calcutta and enquire when they will be able to give us "Rajat Jayanti". I can't get sleep you know as long as that Babu Pai is seducing the whole audience.

Surbhai Desai: Did you see the trailor of "Vidyapati?" How marvellous? Can Prabhat give a trailor like that?

Baburao Pai: No, they can't! They are not trailor producers. They merely give marvellous pictures.

R. C. N. Broacha: Bawaji, what shall we do with Ratan Bai and Hafisji?

Khan Bahadur Ardeshar: Present them to Chandulal Shah on his birthday. He has made plenty of money and can go in for a gorgeous picture.

Sonja Henie and Tyrone Power in "Thin Ice"
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ST. XAVIER'S COLLEGE, BOMBAY

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NOTICE.

RADIO SERVICE COURSES:

The next session starts on January the 6th, 1938. Taking into account the large number of applicants from all over India and other countries (Baluchistan, Afghanistan, South Africa), we have established a selective system of Quota by Provinces. Those who are in urgent need of the training are advised to reserve a place on the Waiting List. No applicant should come to Bombay without our intimation of admission. We are sorry that at the last session we had to disappoint many.

A REQUEST: Name and address should be clearly written, not forgetting to mention the Province. That helps in the case of names which are spelt differently in the Postal Guide. Last week-end we answered 120 enquiries from correspondents outside of this Presidency. In the case of 15 applicants we had to request the help of the General Post Office to ascertain their address and even then 7 were sent out tentatively to a probable destination. Incidentally that may explain why some inquiries have not received an answer.

THE PROJECTIONIST COURSE:

The Government of several Provinces and of the largest States, realizing the heavy responsibilities of Cinema Operators, are contemplating to prescribe a compulsory Diploma for them.

Our course provides for that demand. In addition to this the best trained among our candidates may be of value to Equipment Firms as Installation Engineers.

In order to be of the greatest assistance to Cinema Owners and Projectionists in service, we have arranged that, under certain circumstances (to be determined by us after tests and enquiries), an experienced operator with previous training may obtain his Diploma in three months attendance. For the others, the course will be of six months' duration plus apprenticeship period.

The Projectionist Course (which is the first course of the Cinema Section) will commence on the 10th January 1938. The admission is limited and half the number is reserved.

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